Puccini

TOSCA

Vocal score

Ricordi

PUCCINI
Tosca

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GIACOMO PUCCINI

TOSCA

Opera in three acts

Libretto by G. Giacosa and L. Illica
based on the drama by V. Sardou

English version by W. Beatty-Kingston
Arranged for voice and piano by C. Carignani

RICORDI

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characters

FLORIA TOSCA, a celebrated songstress. *Soprano*

MARIO CAVARADOSSI, painter. *Tenor*

BARON SCARPIA, Chief of the Police. *Baritone*

CESARE ANGELOTTI. *Bass*

A SACRISTAN. *Baritone*

SPOLETTA, Police Agent. *Tenor*

SCIARRONE, Policeman. *Bass*

A GAOLER. *Bass*

A SHEPHERD-BOY. *Contralto*

Mute personages: Roberti, executioner; a Cardinal, a Judge, a Scribe, an Officer, a Sergeant.
Soldiers, Police-Agents, Ladies, Nobles, Citizens, Artisans, etc.

Rome, June 1800

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C-62016202

TOSCA

BY

Giacomo Puccini

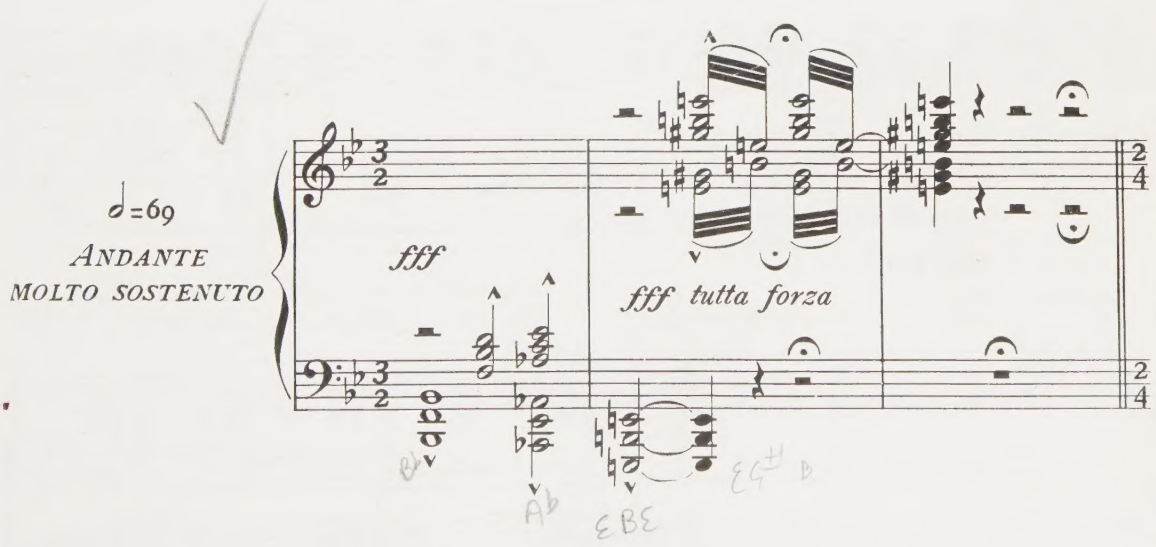
ATTO I
ACT I

SCENE:

LA CHIESA DI SANT'ANDREA DELLA VALLE.
THE CHURCH OF SANT' ANDREA DELLA VALLE.

A destra la Cappella Attavanti. A sinistra un impalcato: su di esso un gran quadro coperto da tela. Attrezzi varî da pittore. Un paniere.

R. The Attavanti Chapel. L. Scaffolding, daïs, easel supporting a large picture covered by a cloth. Accessories of the painting craft. A basket.



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RISTAMPA 1967
IMPRIMÉ EN ITALIE

VIVACISSIMO CON VIOLENZA ♩ = 168

ff (si alza il sipario)
(the curtain rises)

p dim.

(Angelotti vestito da prigioniero, lacero, sfatto tremante dalla paura, entra ansante, quasi corren-
(Enter Angelotti L. in prison-garb, harrassed, dishevelled, panic-stricken, wellnigh breathless with

rall.

do, dalla porta laterale)
fear and hurry)

(Angelotti dà una rapida occhiata intorno)
(He casts a hasty glance around him)

..... *più rall. e dim.*

sostenendo

pp

QUASI LENTO

ANGELOTTI *a piacere*

Ah!... Fi-nal - men-te!... Nel terror mio stol-to ve-dea
Ah! I have baulked them!.. Dread i-ma-gi - na-tion Made me

QUASI LENTO

col canto.....

(ha un moto di spavento - poi torna a guardare attentamente intorno a sè con più calma a riconoscere il luogo)

(Shuddering, he again looks round him, curiously and somewhat more calmly than before)

VIVACE COME PRIMA

A.

cef - fi di bir-ro in o-gni vol-to.
quake with uncalled-for pertur - ba-tion.

VIVACE COME PRIMA

2

f *ff* *p*

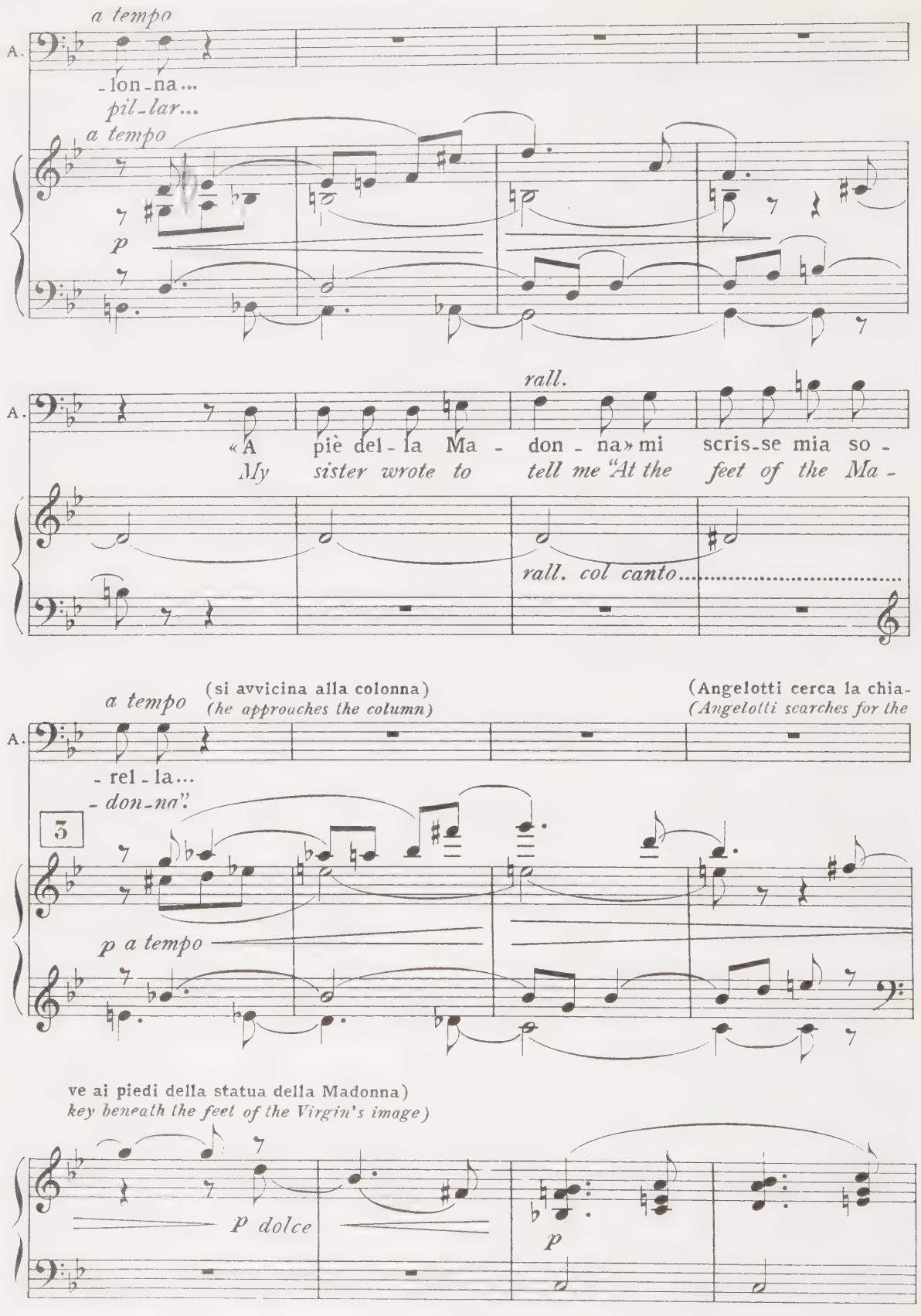
(dà un sospiro di sollievo vedendo la colonna colla pila dell'acqua santa e la Madonna)

(He heaves a sigh of relief on recognising a pillar-shrine containing an image of the Virgin, and surmounting a receptacle for holy water) *a piacere*

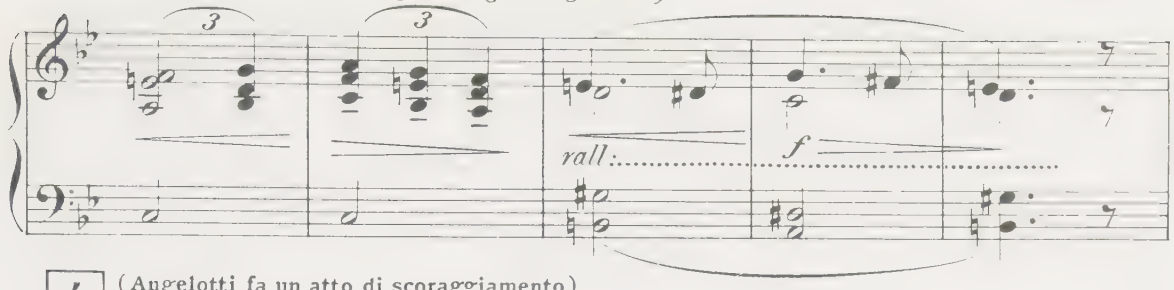
A.

La pi - la... la co -
The "pi - la"... And the

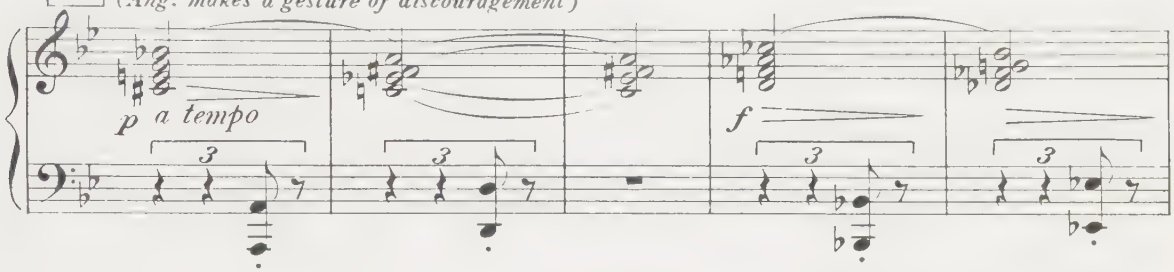
col canto.....


a tempo
A.
- lon - na...
pil - lar...
a tempo
p
rall.
A.
«A piè del - la Ma - don - na» mi scris-se mia so -
My sister wrote to tell me "At the feet of the Ma -
rall. col canto.....
a tempo
(si avvicina alla colonna)
(he approuches the column)
(Angelotti cerca la chia-
(Angelotti searches for the
A.
- rel - la...
- don-na".
3
p a tempo
ve ai piedi della statua della Madonna)
key beneath the feet of the Virgin's image)
P dolce
p

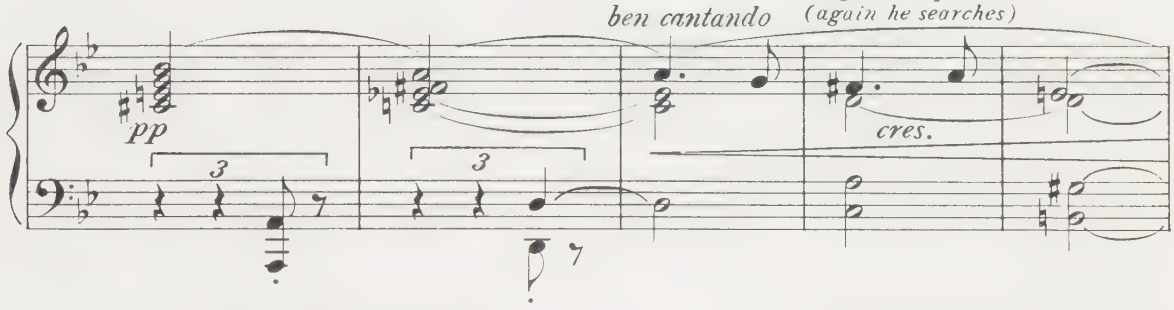
(non trova; agitatissimo cerca di nuovo)
(not finding it, he renews his quest in great agitation)

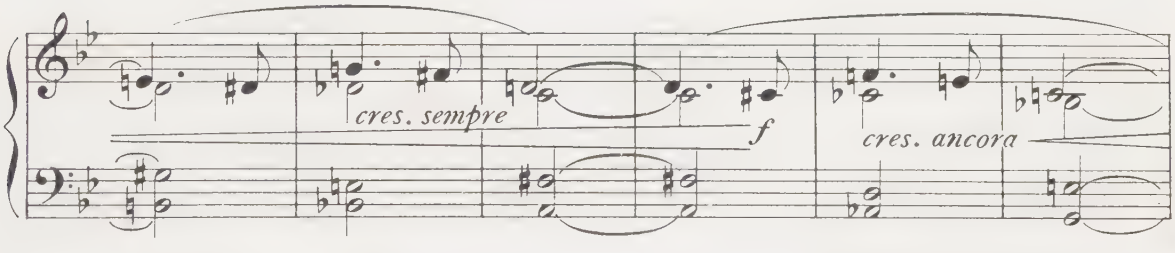


4 (Angelotti fa un atto di scoraggiamento)
(Ang. makes a gesture of discouragement)



(Angelotti riprende a cercare)
(again he searches)



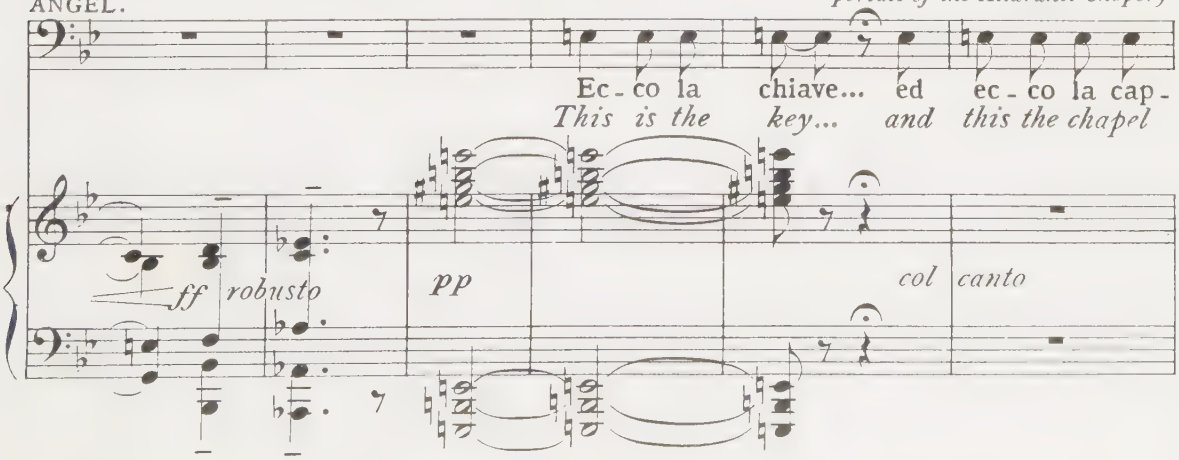


(finalmente, con un soffocato grido di gioia trova la chiave)
(at last, stifling a joyous exclamation, he finds the key)

(rapidamente additando la Cappella Attavanti)
(quickly passing his hand over the portals of the Attavanti Chapel)

ANGEL.

Ec - co la chiave... ed ec - co la cap -
This is the key... and this the chapel



(preso da nuovo timore d'essere spiato, si guarda d'attorno, poi si dirige alla
(stricken anew with alarm by the notion that he has been tracked, he looks timo-

a tempo

A.

- pel-la!...

entrance

5

ff a tempo

p

p

Cappella, con gran precauzione introduce la chiave nella serratura, apre la cancellata e scompare, do-
rously about him, creeps up to the Chapel-gates, carefully inserts the key in the keyhole, opens the folding-

rall:.....

po aver rinchiuso il cancello)
doors, and disappears through them, closing them behind him)

MOLTO MENO espressivo

6

I.° TEMPO

p

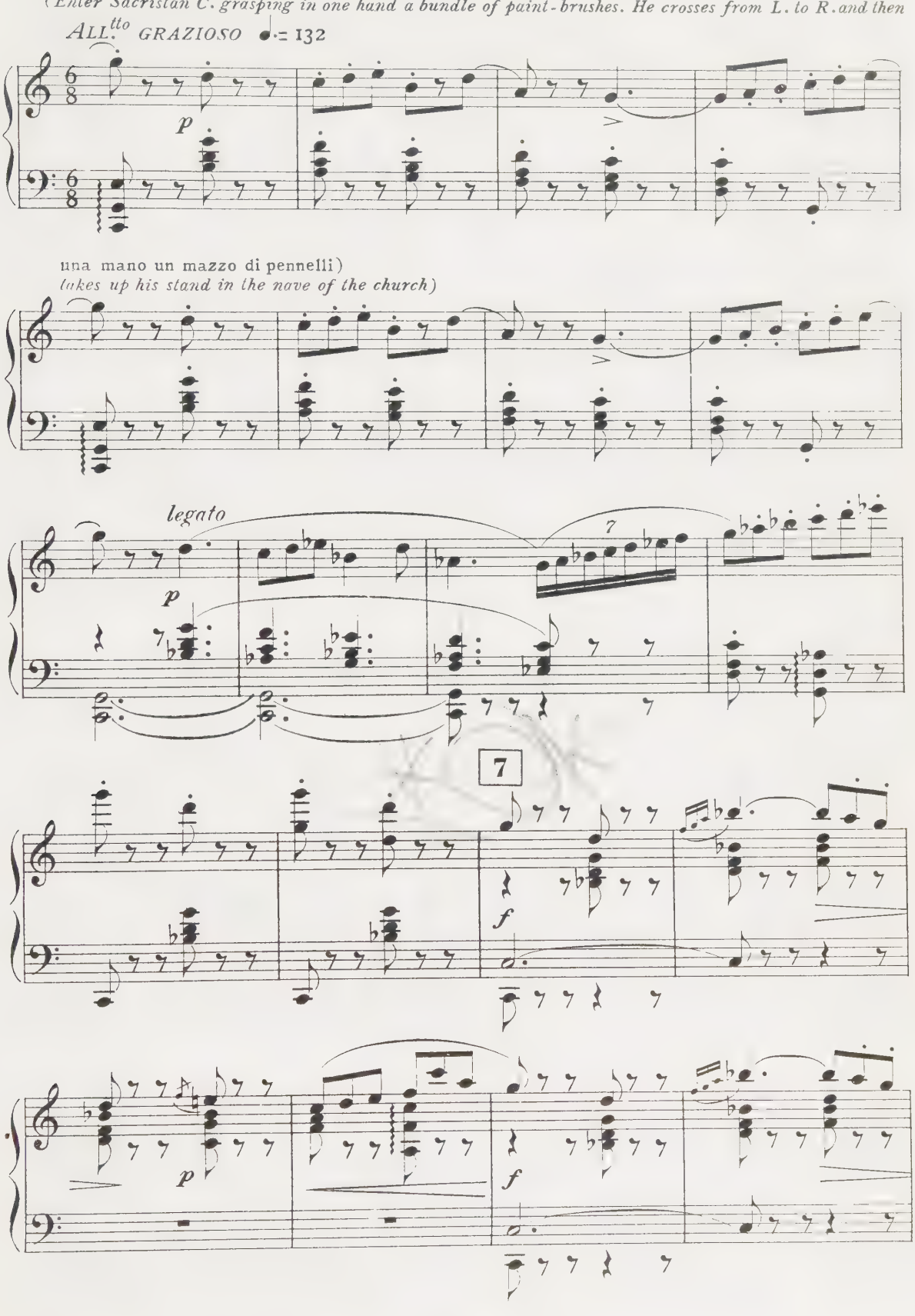
cres.

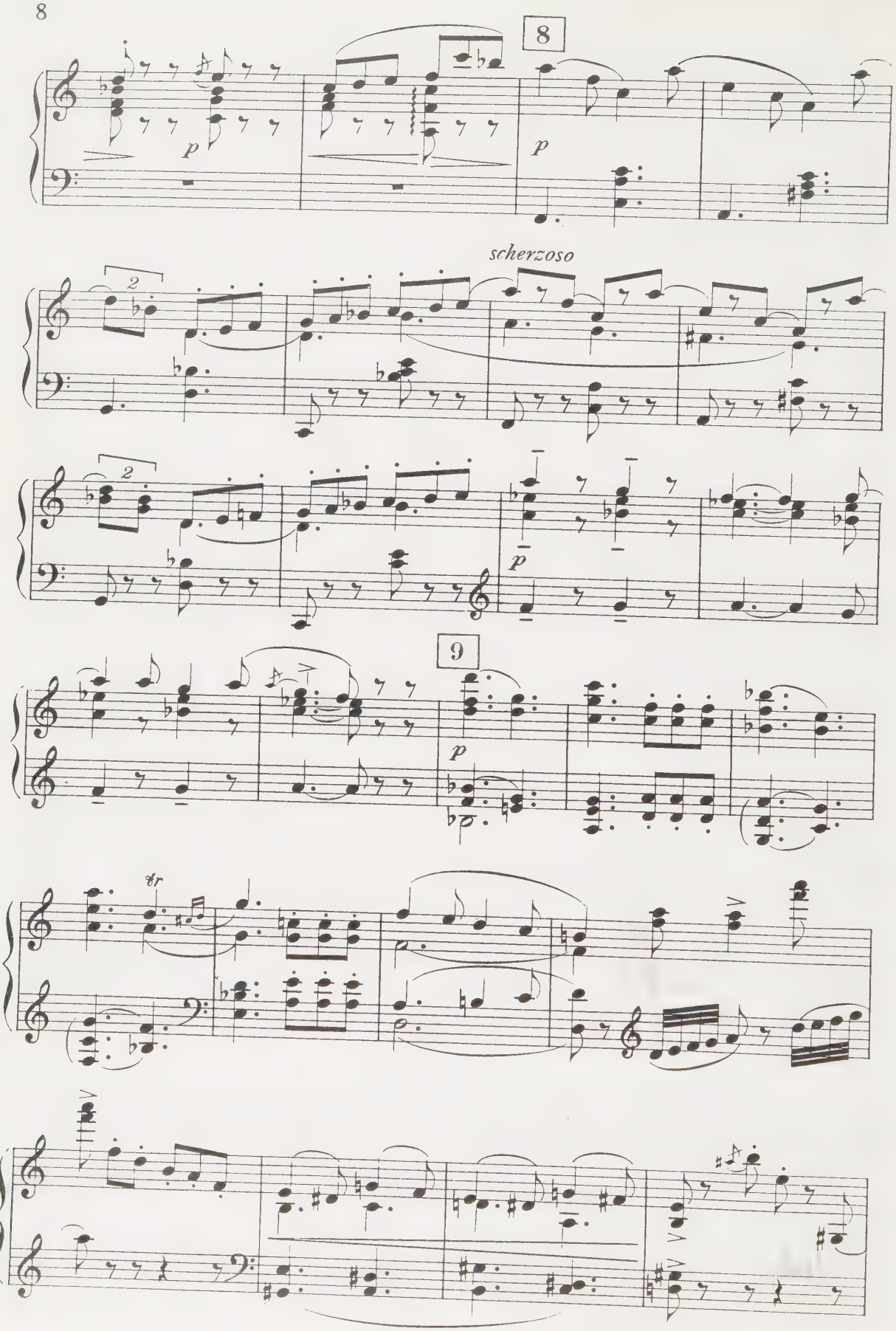
3

6/8

6/8

(Il Sagrestano appare dal fondo: va da destra a sinistra, accudendo al governo della chiesa: avrà in
(Enter Sacristan C. grasping in one hand a bundle of paint-brushes. He crosses from L. to R. and then




8
p
p
scherzoso
2
2
p
9
p
8va

(Il Sagrestano si avvicina all'impalcato, parlando ad alta voce come se rivolgesse la parola a qualcuno)
(The Sacristan walks towards the dais, talking loudly as though he were addressing some unseen person)

IL SAGRESTANO
THE SACRISTAN

10

E sem-pre
Vain-ly I

p

(tic nervoso segnato da un rapido movimento del collo e delle spalle)
(has a nervous trick of twitching his neck and shoulders)

SAGR. *SAC.*

la - va!...
soak then!...

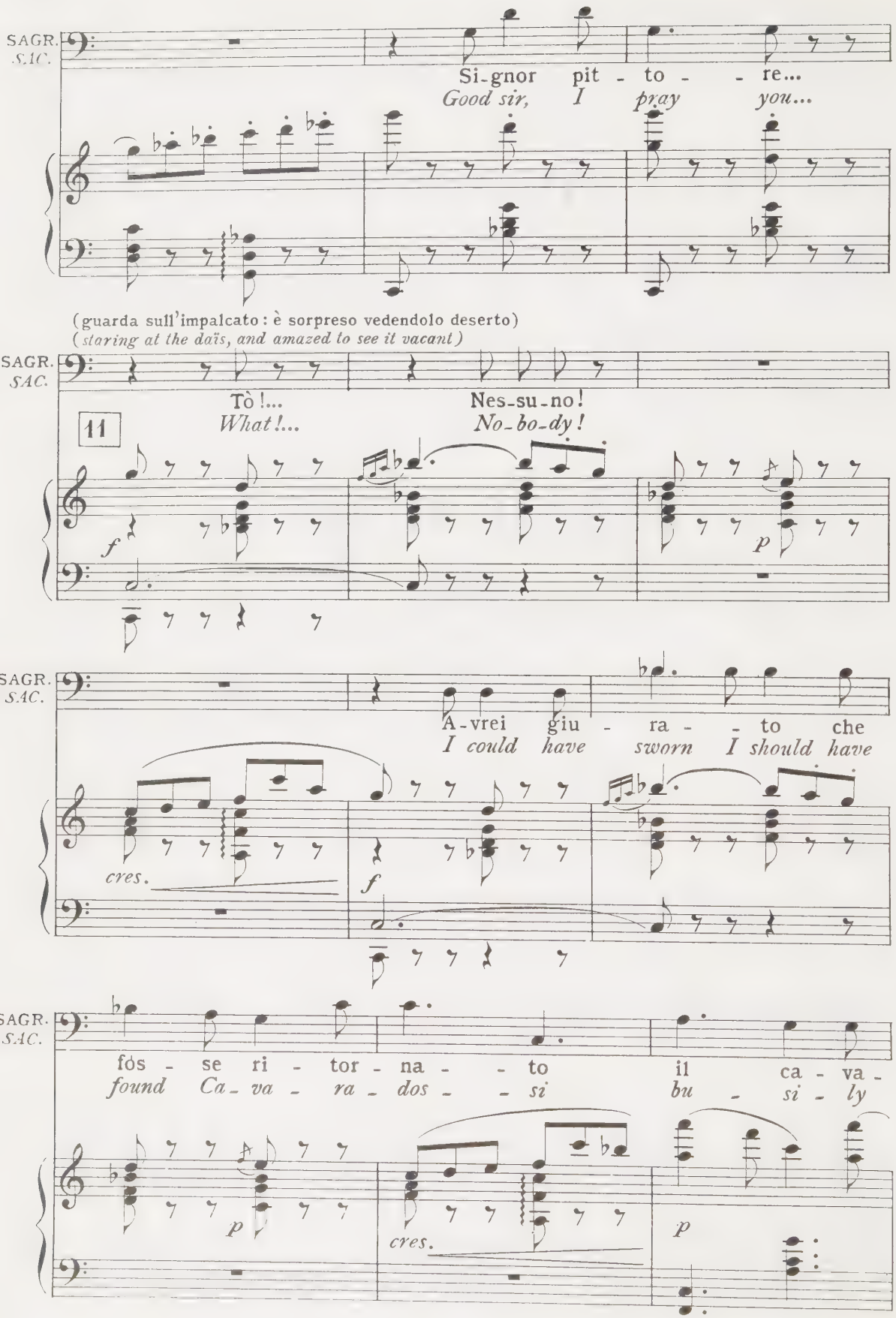
SAGR. *SAC.*

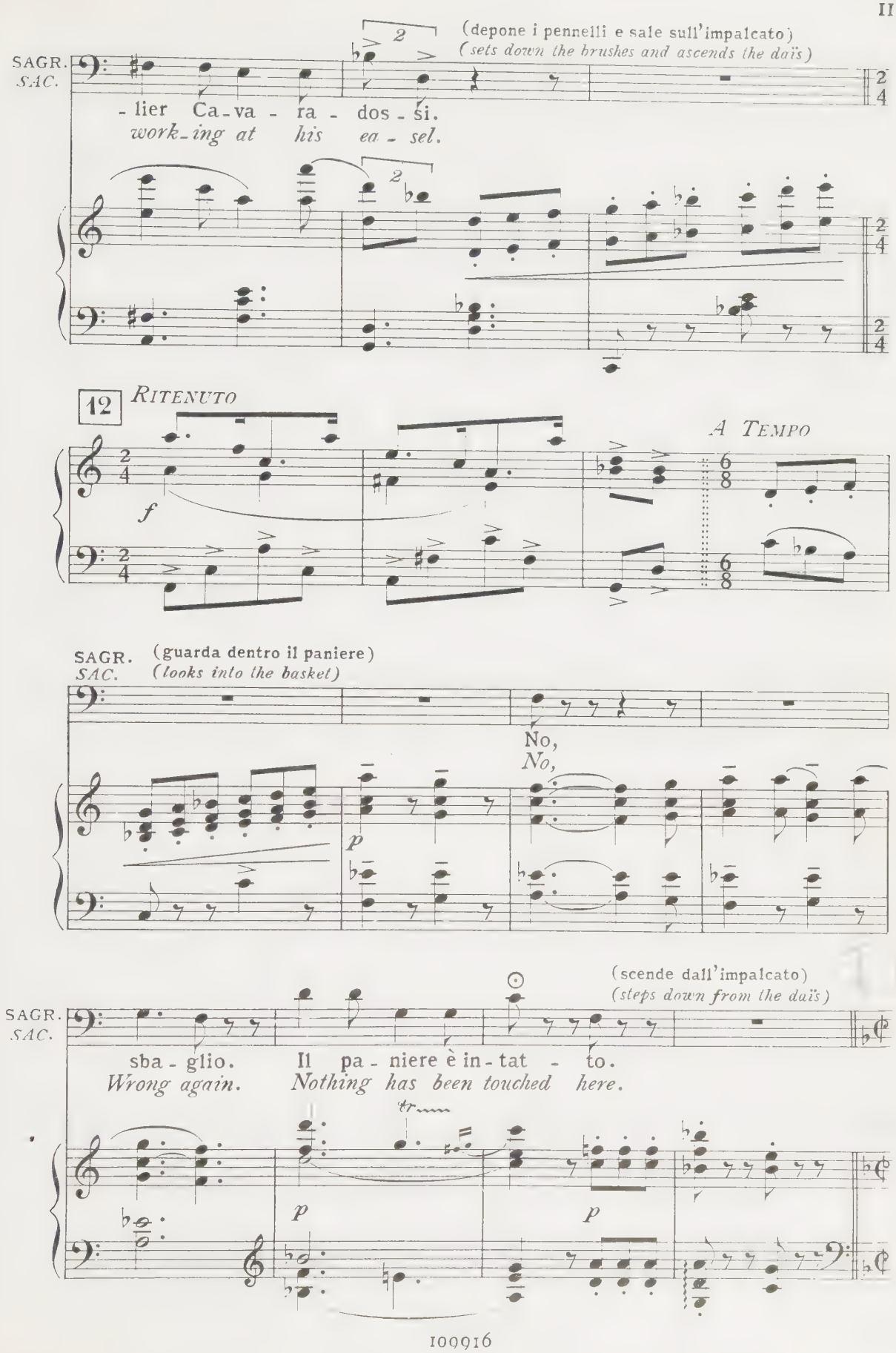
O-gni pennel-lo è soz - - zo peg-gio d'un col-la-
Dirty they are and stick - - y. Fouler than a - ny

SAGR. *SAC.*

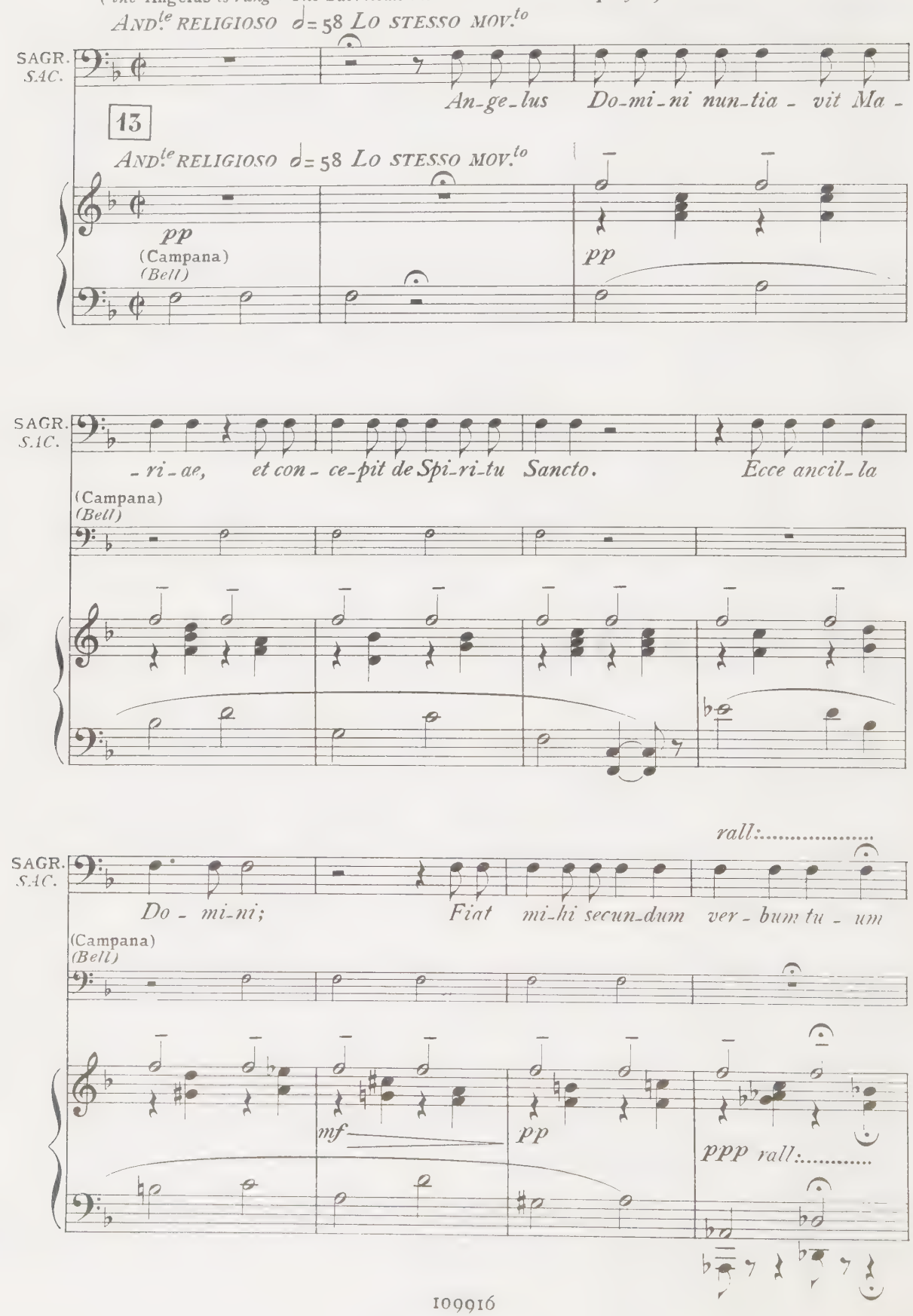
-rin d'u - - no sca - - gnoz - zo...
frow - - sy choir-boy's dick - y.

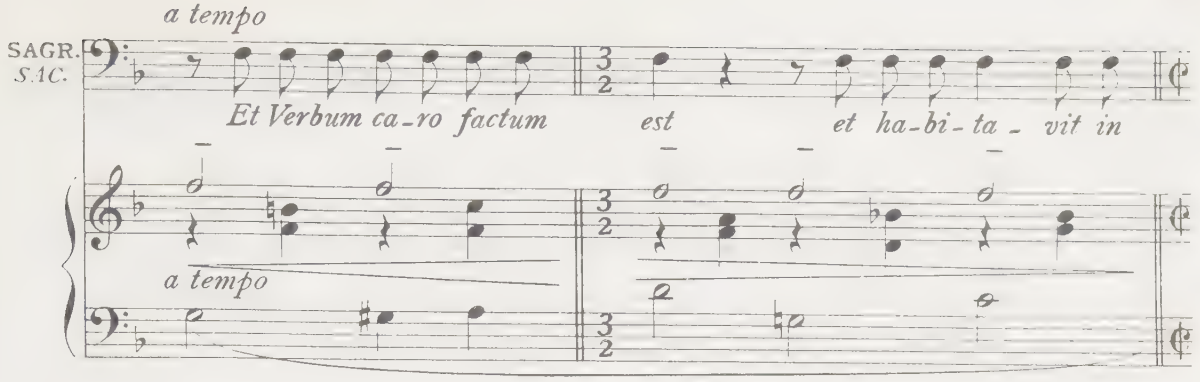
p


SAGR.
SAC.
Si-gnor pit - to - - re...
Good sir, I pray you...
(guarda sull'impalcato: è sorpreso vedendolo deserto)
(staring at the daïs, and amazed to see it vacant)
SAGR.
SAC.
Tò!...
What!...
Nes-su-no!
No-bo-dy!
11
f
p
SAGR.
SAC.
A-vrei giu - ra - - to che
I could have sworn I should have
cres.
f
SAGR.
SAC.
fòs - se ri - tor - na - - to il ca - va -
found Ca - va - ra - dos - - si bu - si - ly
p
cres.
p

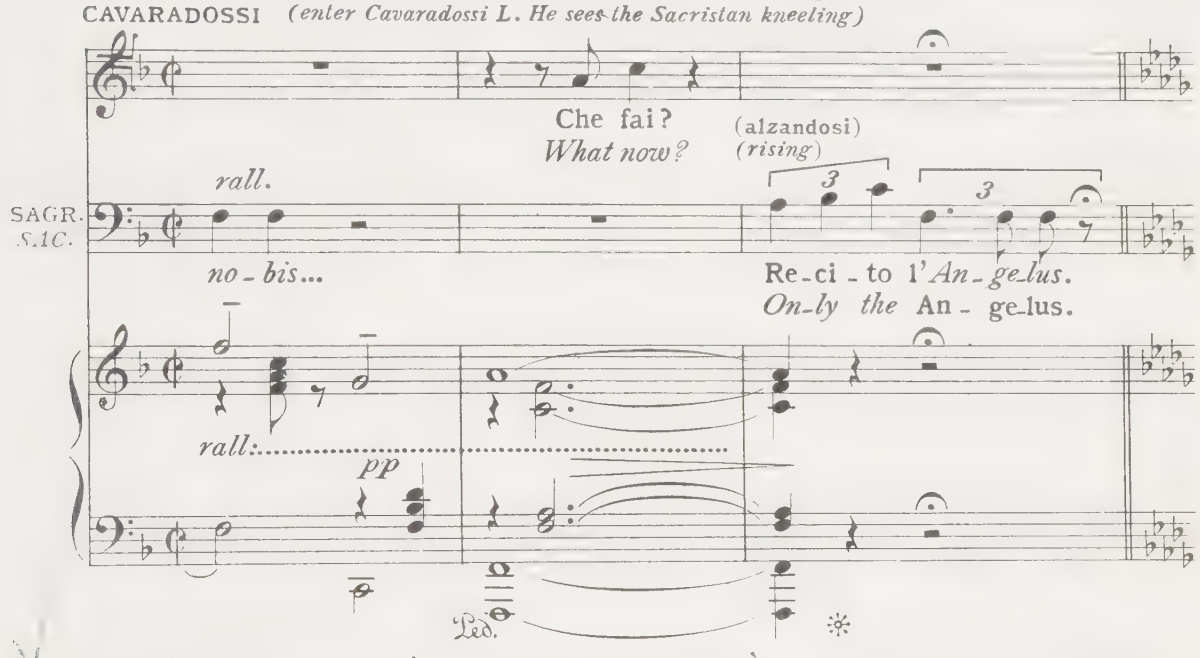

SAGR.
SAC.
(depone i pennelli e sale sull'impalcato)
(sets down the brushes and ascends the daïs)
- lier Ca - va - ra - dos - si.
work - ing at his ea - sel.
12
RITENUTO
A TEMPO
f
SAGR.
SAC.
(guarda dentro il paniere)
(looks into the basket)
No,
No,
p
(scende dall'impalcato)
(steps down from the daïs)
SAGR.
SAC.
sba - glio.
Wrong again.
Il pa - niere è in - tat - to.
Nothing has been touched here.
tr
p
p

(suona l'*Angelus* - Il Sagrestano si inginocchia e prega sommesso:)
(*the* Angelus *is rung - The Sacristan kneels and intones the prayer*)



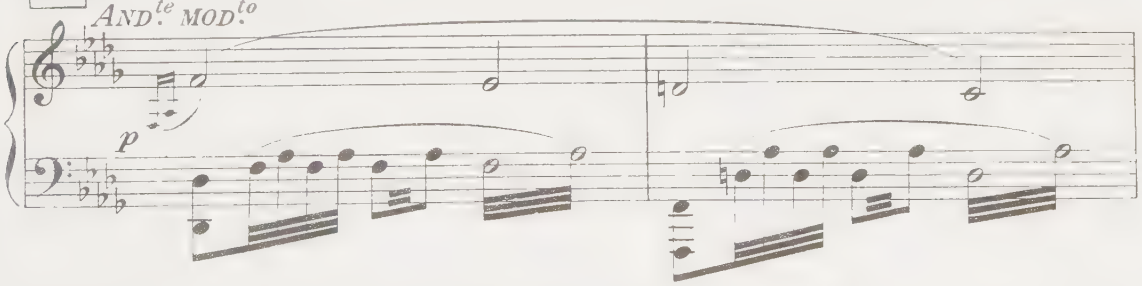


(dalla porta laterale, vedendo il Sagrestano in ginocchio)
CAVARADOSSI *(enter Cavaradossi L. He sees the Sacristan kneeling)*

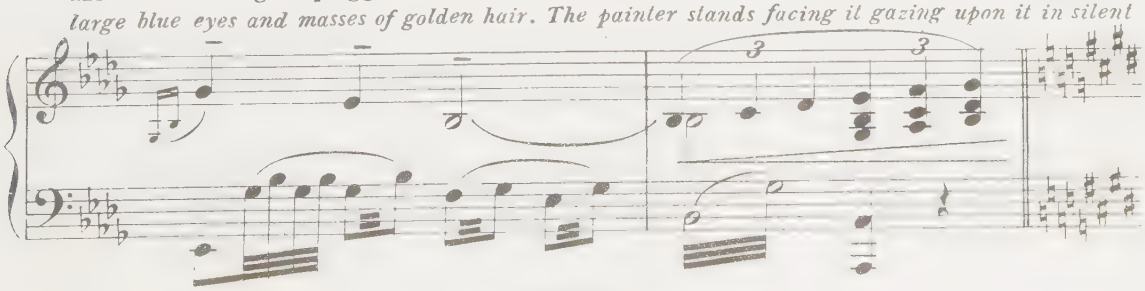


(Cavaradossi sale sull'impalcato e scopre il quadro. È una Maria Maddalena a grandi occhi
(Cavaradossi ascends the daïs and uncovers the picture, which represents a Mary Magdalen with

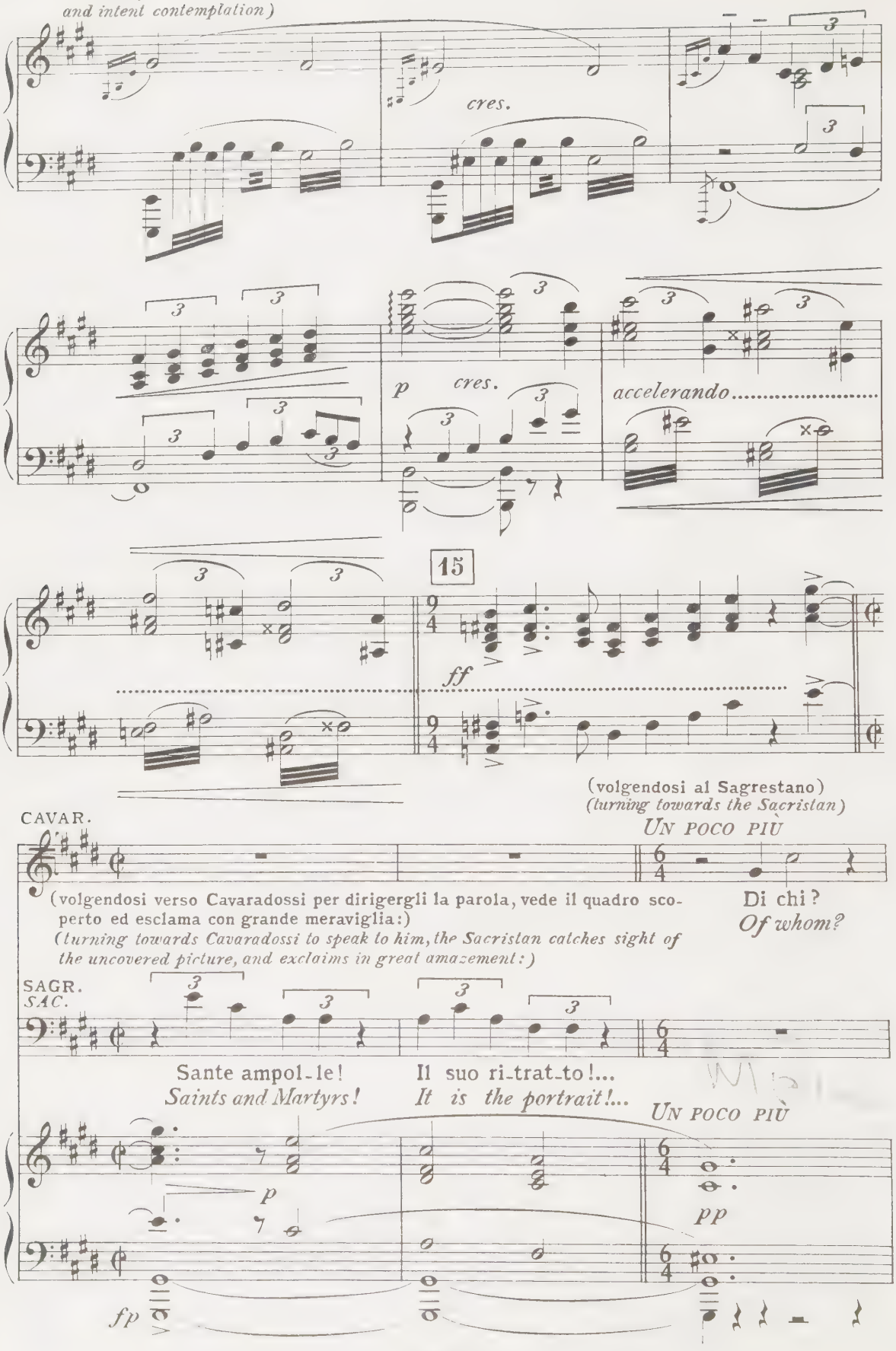
14

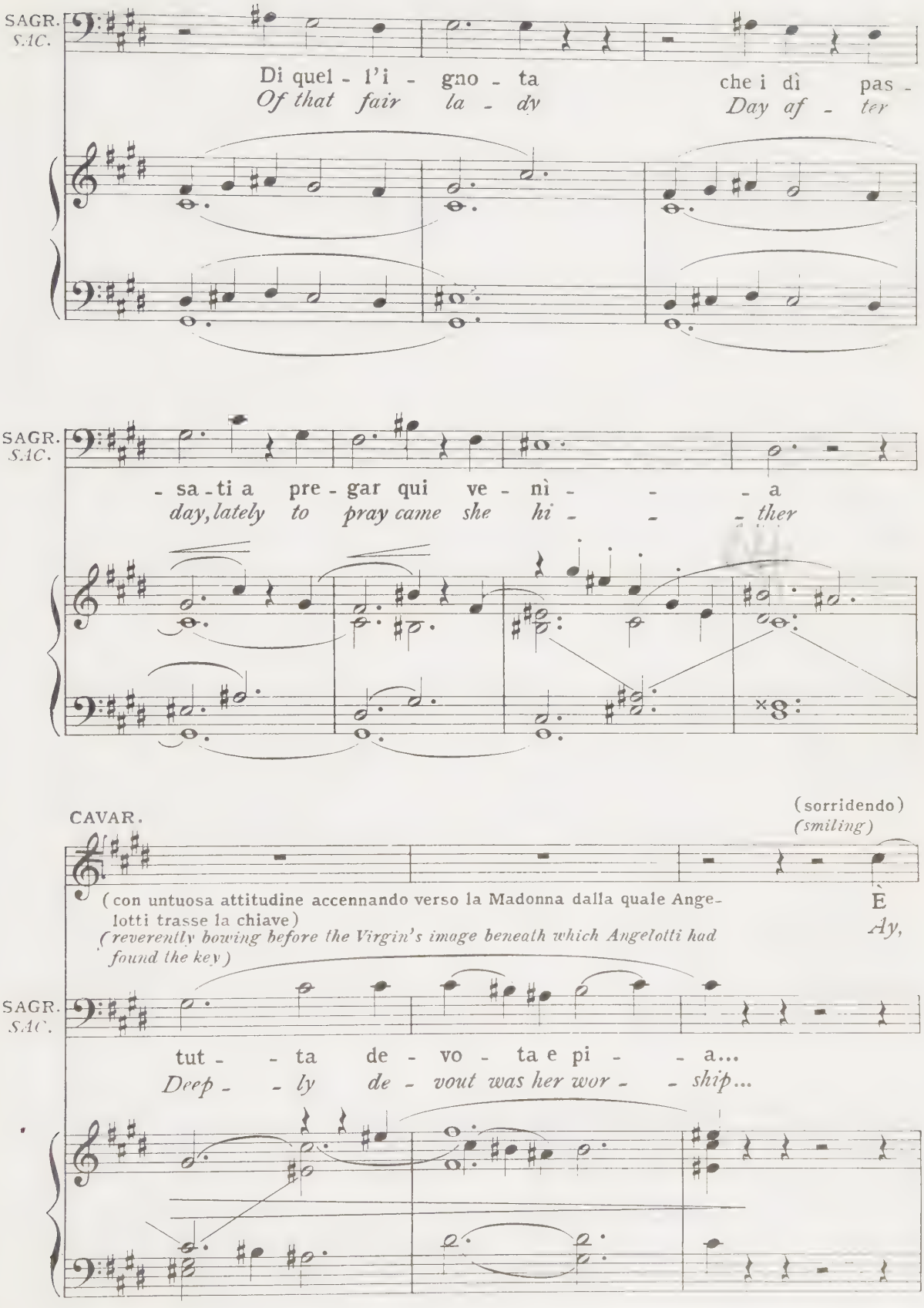


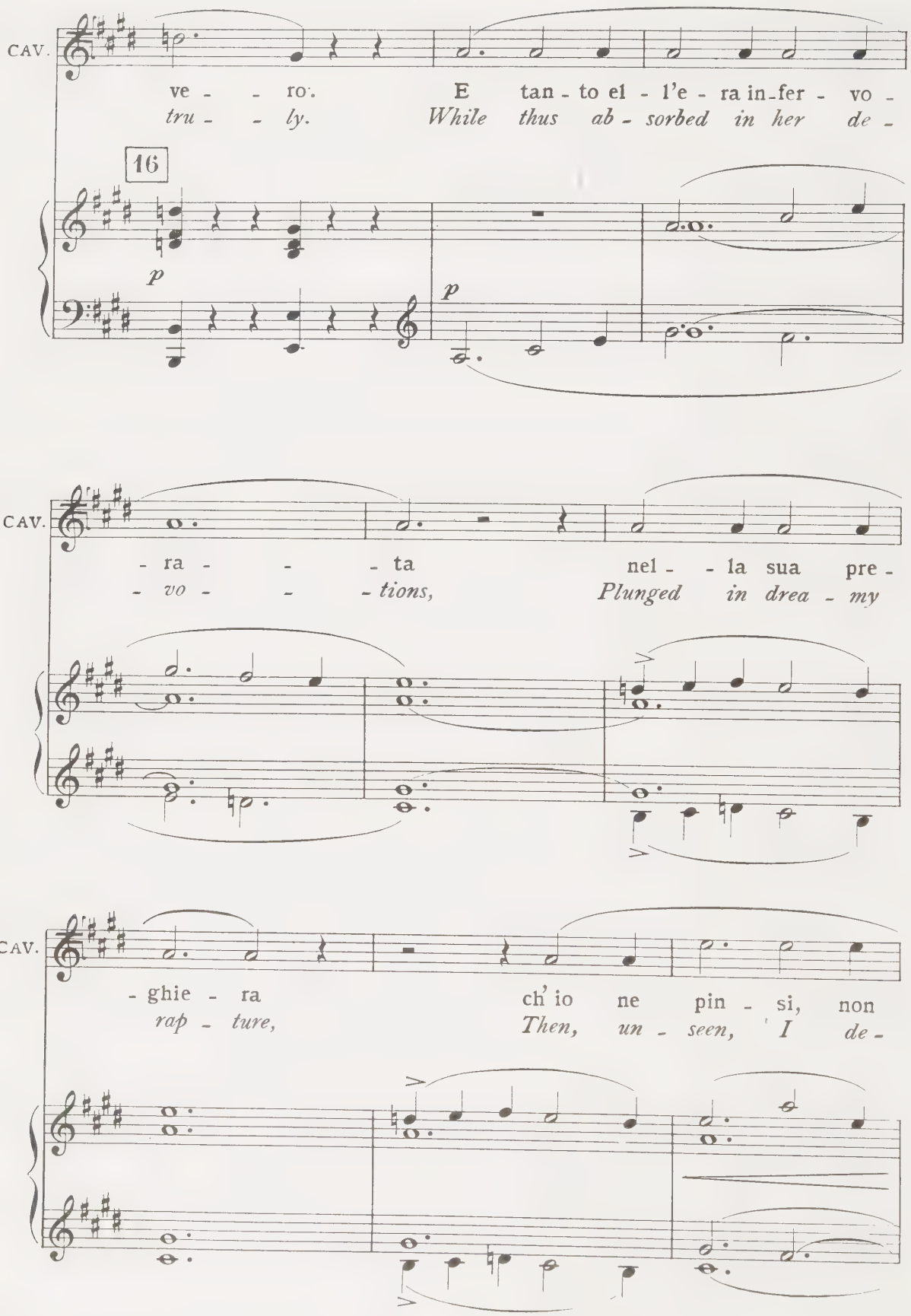
azzurri con una gran pioggia di capelli dorati. Il pittore vi sta dinanzi muto attentamente os-
large blue eyes and masses of golden hair. The painter stands facing it gazing upon it in silent

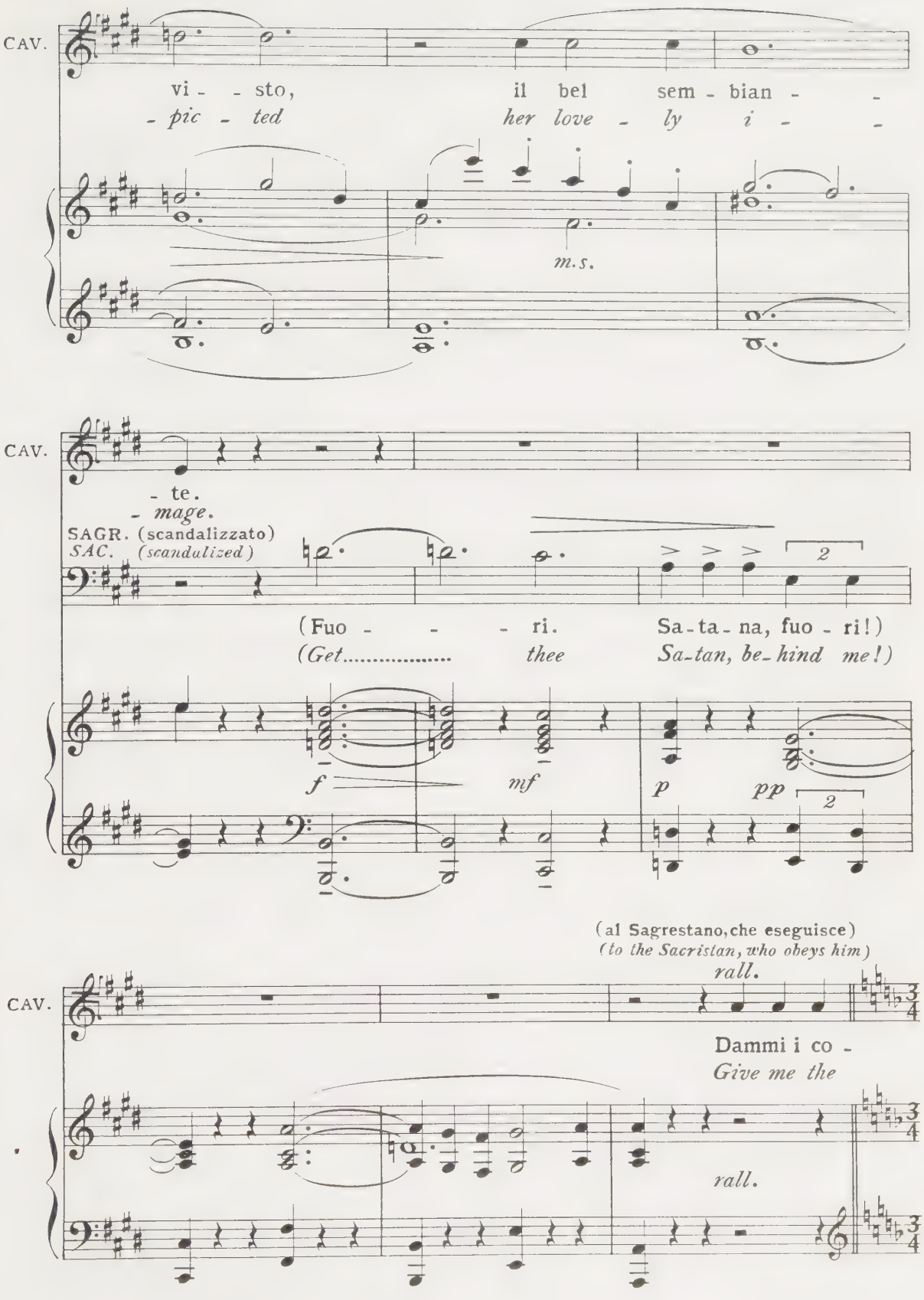


servando)
and intent contemplation)

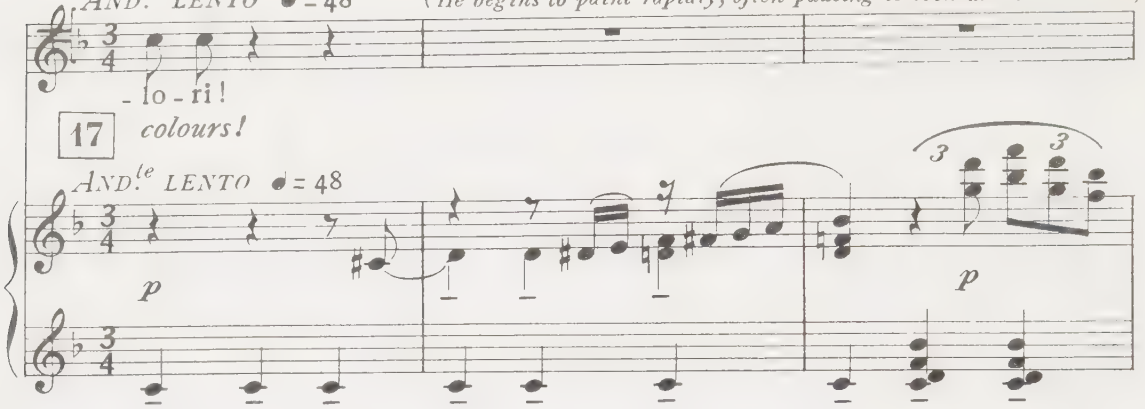



SAGR.
SAC.
Di quel - l'i - gno - ta
Of that fair la - dy
che i dì pas -
Day af - ter
- sa - ti a pre - gar qui ve - nì - - - a
day, lately to pray came she hi - - - ther
CAVAR.
(sorridendo)
(smiling)
(con untuosa attitudine accennando verso la Madonna dalla quale Angelotti trasse la chiave)
(reverently bowing before the Virgin's image beneath which Angelotti had found the key)
È
Ay,
SAGR.
SAC.
tut - - ta de - vo - ta e pi - - a...
Deep - - ly de - vout was her wor - - ship...

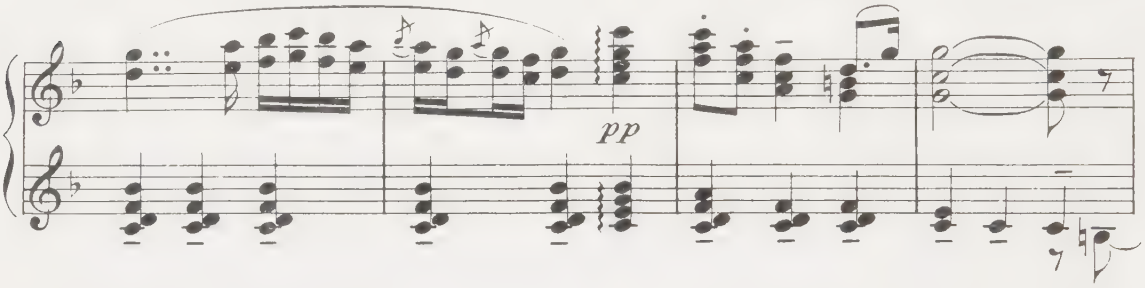

CAV.
ve - - ro. E tan - to el - l'e - ra in-fer - vo -
tru - - ly. While thus ab - sorbed in her de -
16
p
p
CAV.
- ra - - - ta nel - - la sua pre -
- vo - - - tions, Plunged in drea - my
CAV.
- ghie - ra ch' io ne pin - si, non
rap - ture, Then, un - seen, I de -


CAV.
vi - - sto, il bel sem - bian - -
- pic - ted her love - ly i - -
m.s.
CAV.
- te.
- mage.
SAGR. (scandalizzato)
SAC. (scandulized)
(Fuo - - - ri. Sa-ta-na, fuo - ri!)
(Get..... thee Sa-tan, be-hind me!)
f
mf
p
pp
2
(al Sagrestano, che eseguisce)
(to the Sacristan, who obeys him)
rall.
CAV.
Dammi i co -
Give me the
rall.

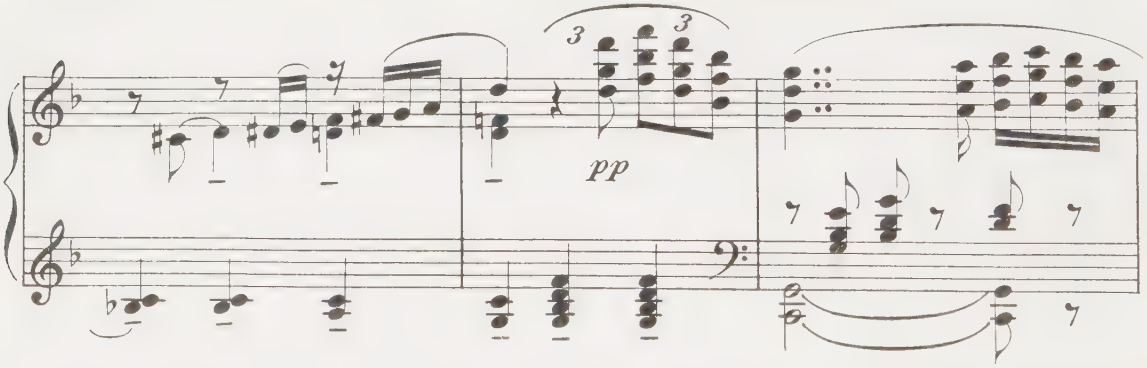
(Cavaradossi dipinge con rapidità, soffermandosi spesso a riguar-
(He begins to paint rapidly, often pausing to look at his own work,



dare il proprio lavoro, mentre il Sagrestano va e viene, poi riprende i pennelli che lava in una ca-
while the Sacristan fidgets backwards and forwards, eventually picking up the brushes and dab-

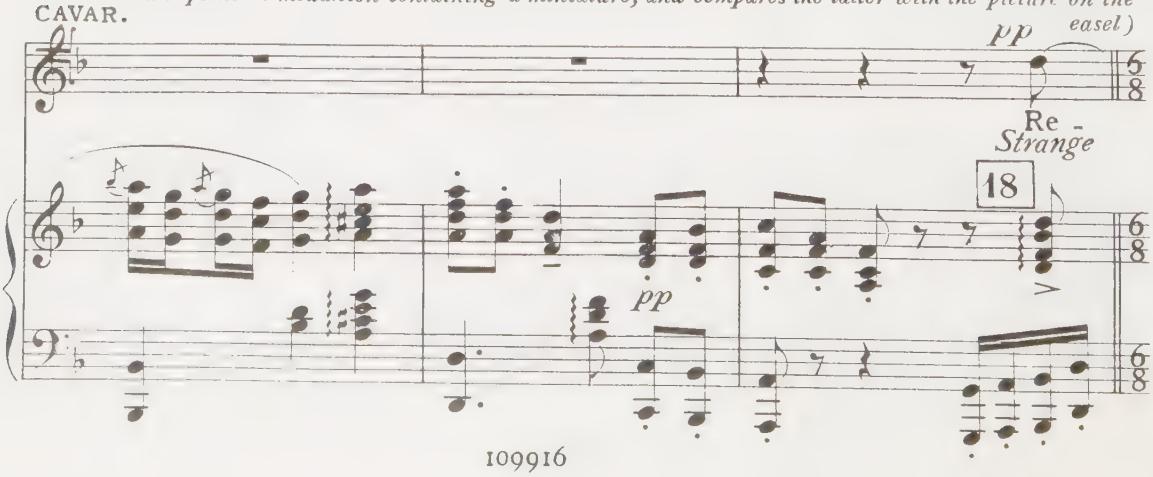


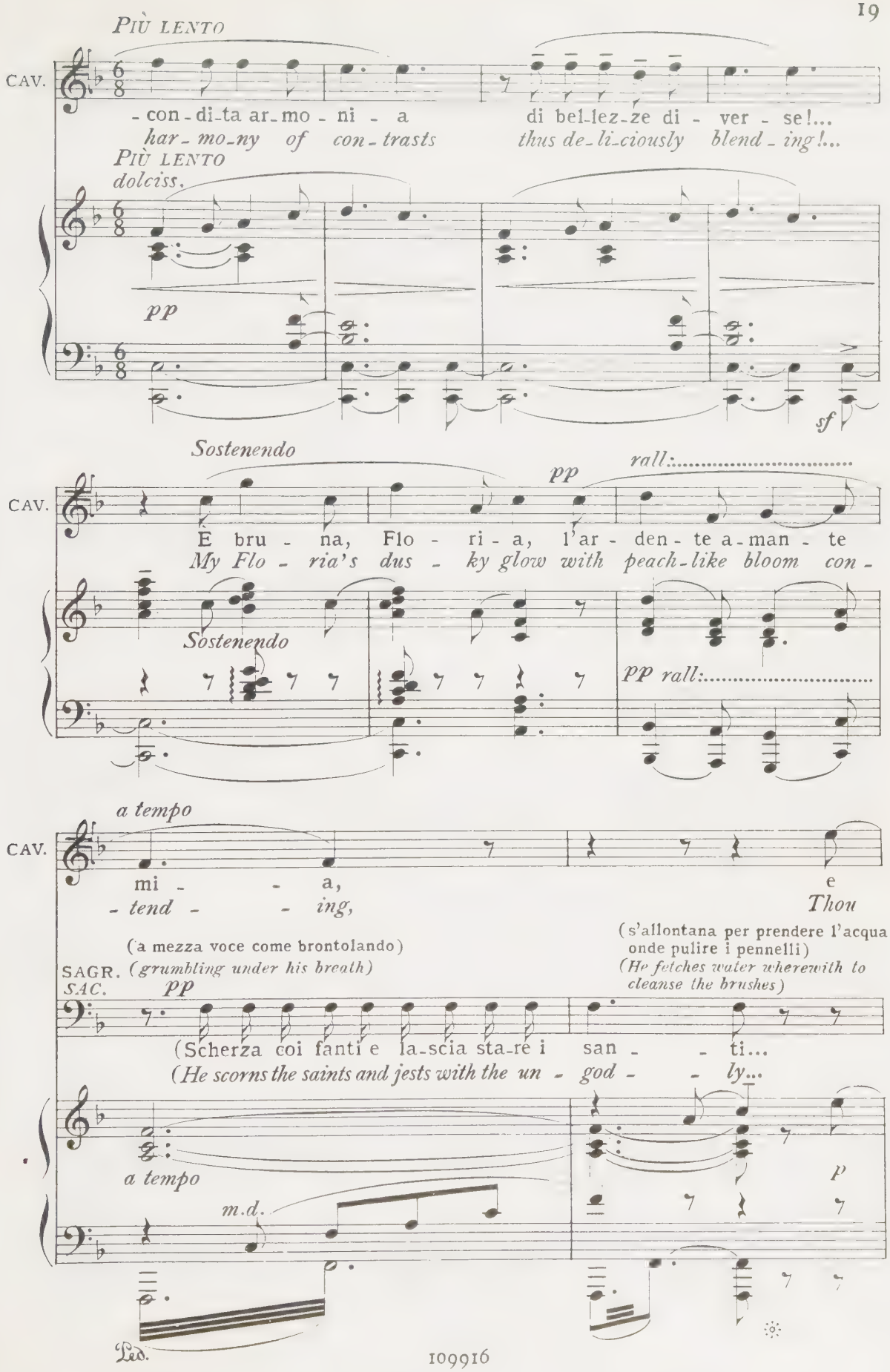
tinella ai piedi dell'impalcato) (Cavaradossi ristà dal dipingere: leva di ta-
bling them in a bucket at the foot of the scaffolding) (Cav. suddenly stops painting, takes out of

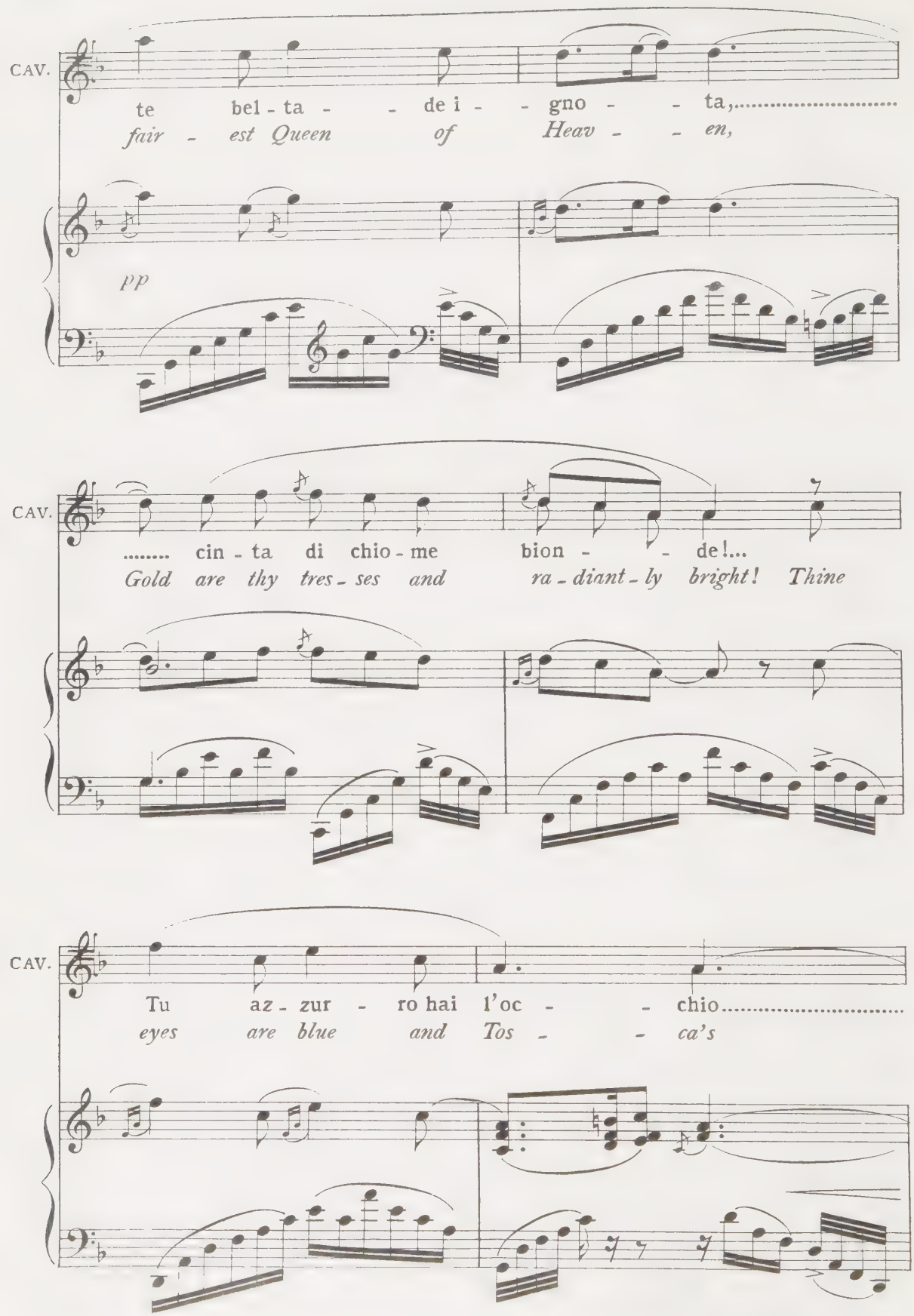


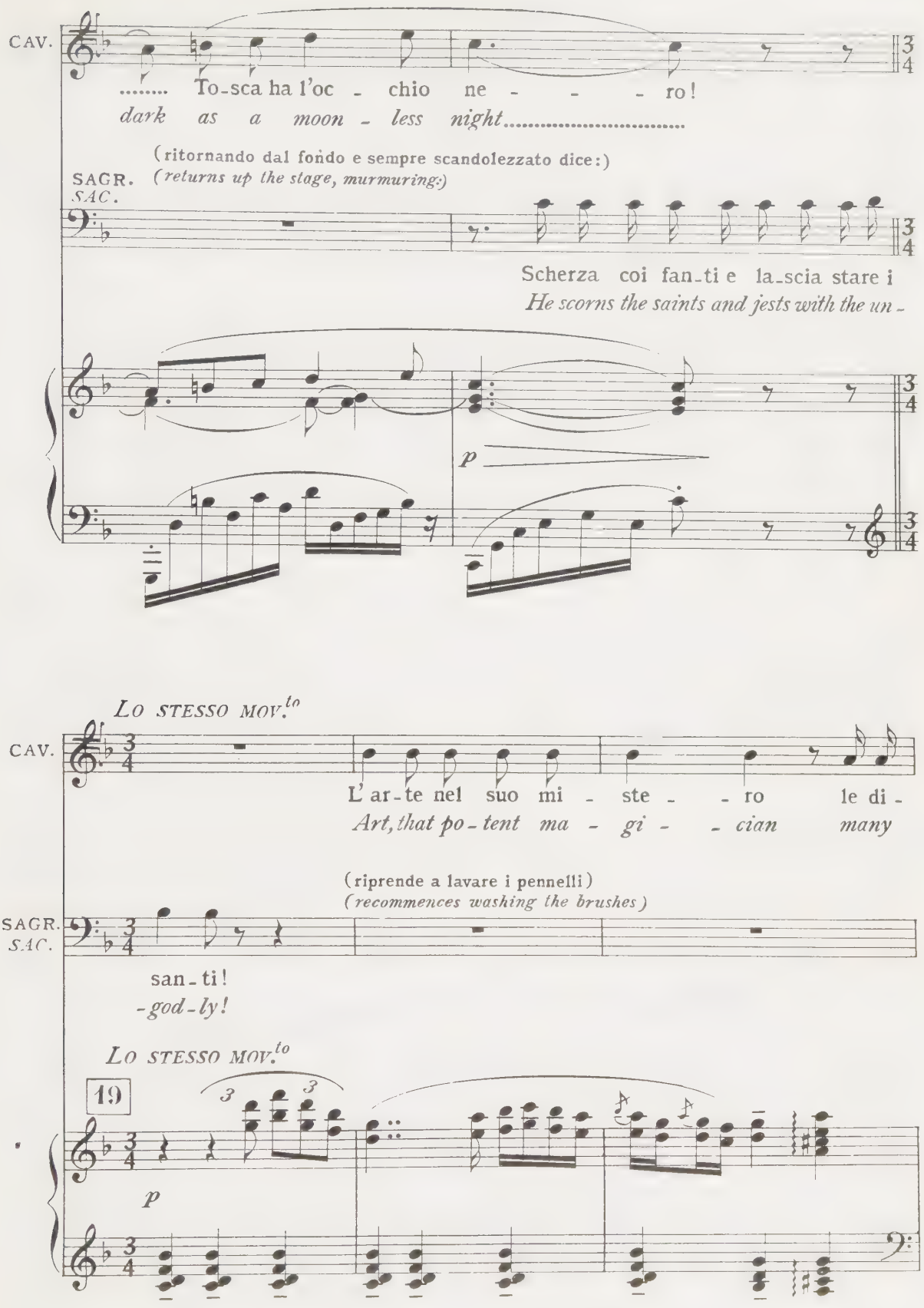
sca un medaglione contenente una miniatura e gli occhi suoi vanno dal medaglione al quadro)
his breast-pocket a medallion containing a miniature, and compares the latter with the picture on the

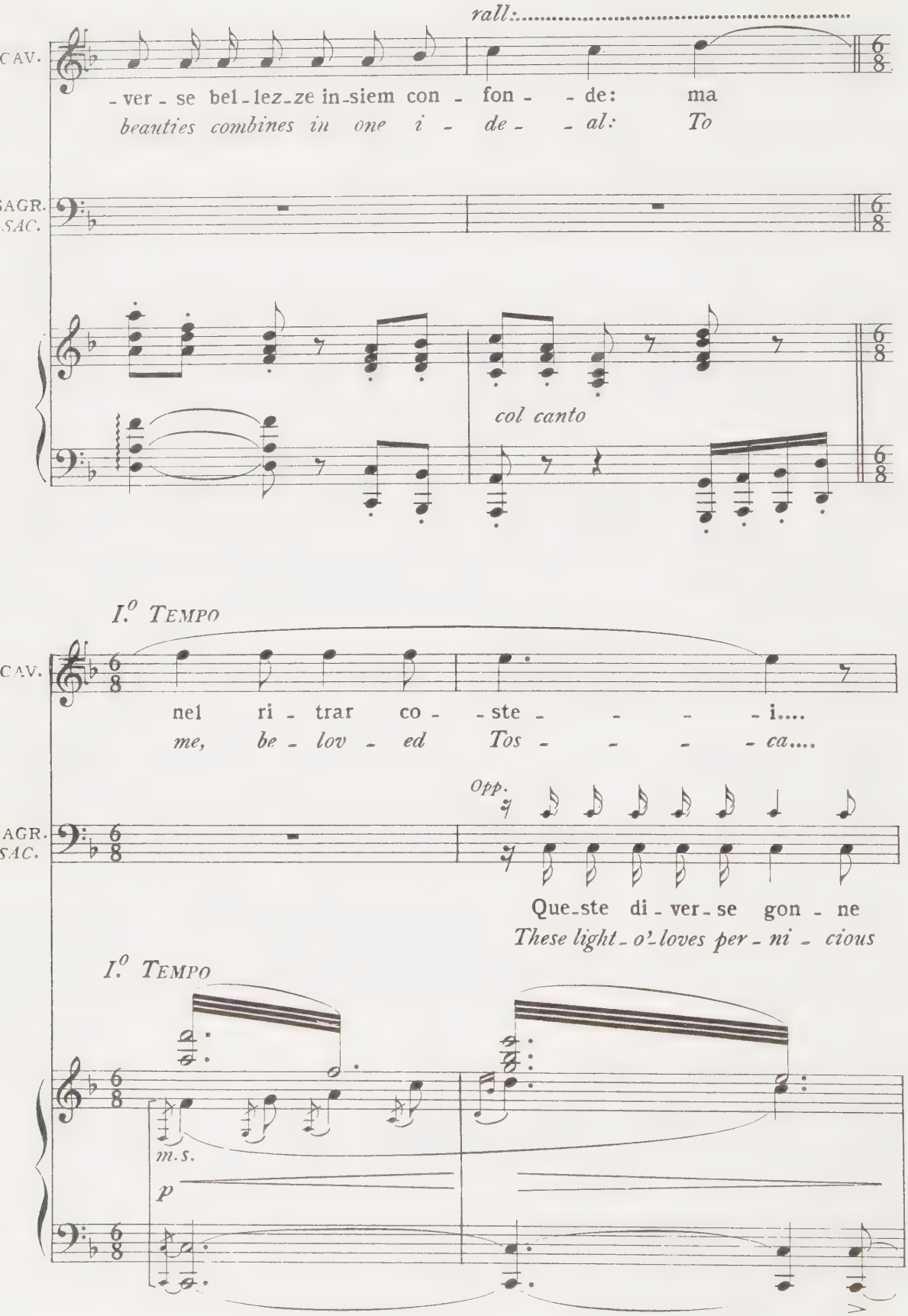
CAVAR.

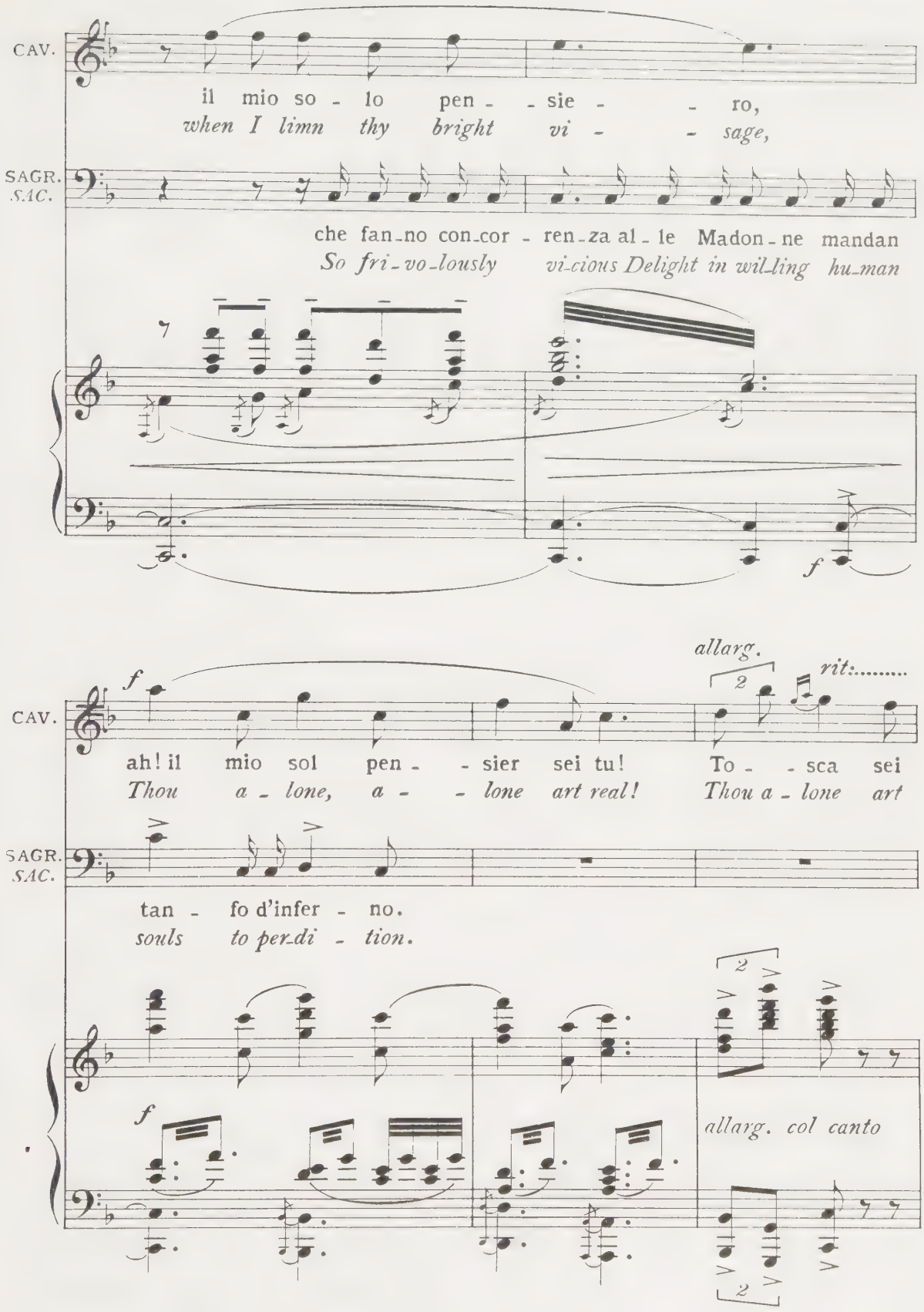


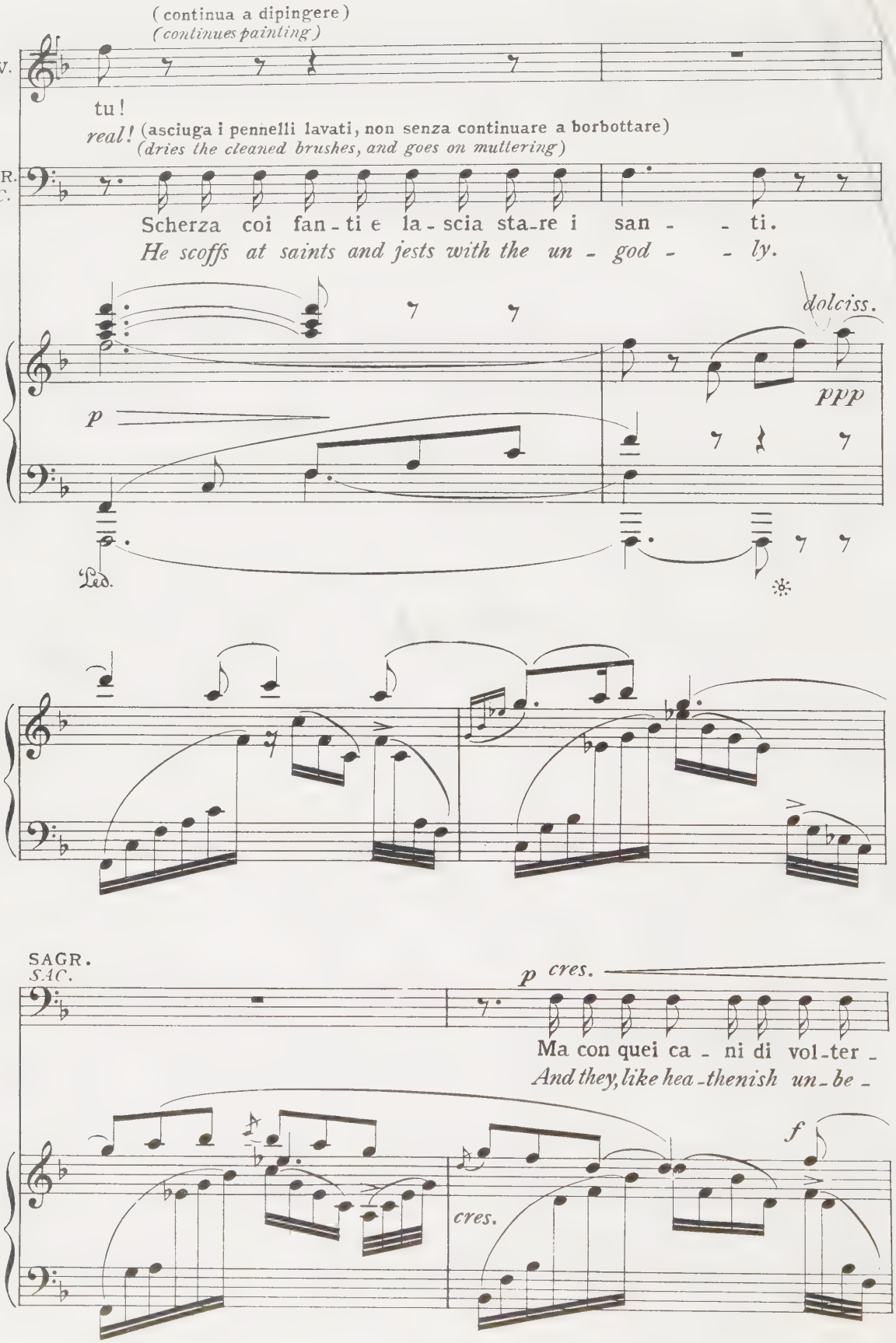

PIÙ LENTO
CAV.
- con - di - ta ar - mo - ni - a
di bel - lez - ze di - ver - se!...
har - mo - ny of con - trasts
thus de - li - ciously blend - ing!...
PIÙ LENTO
dolciss.
pp
sf
Sostenendo
pp
rall:.....
CAV.
È bru - na, Flo - ri - a, l'ar - den - te a - man - te
My Flo - ria's dus - ky glow with peach - like bloom con -
Sostenendo
pp rall:.....
a tempo
CAV.
mi - a,
- tend - ing,
e
Thou
(a mezza voce come brontolando)
SAGR. (grumbling under his breath)
SAC.
pp
(s'allontana per prendere l'acqua onde pulire i pennelli)
(He fetches water wherewith to cleanse the brushes)
(Scherza coi fanti e la - scia sta - re i san - - ti...
(He scorns the saints and jests with the un - god - - ly...
a tempo
m.d.
p
Ped.

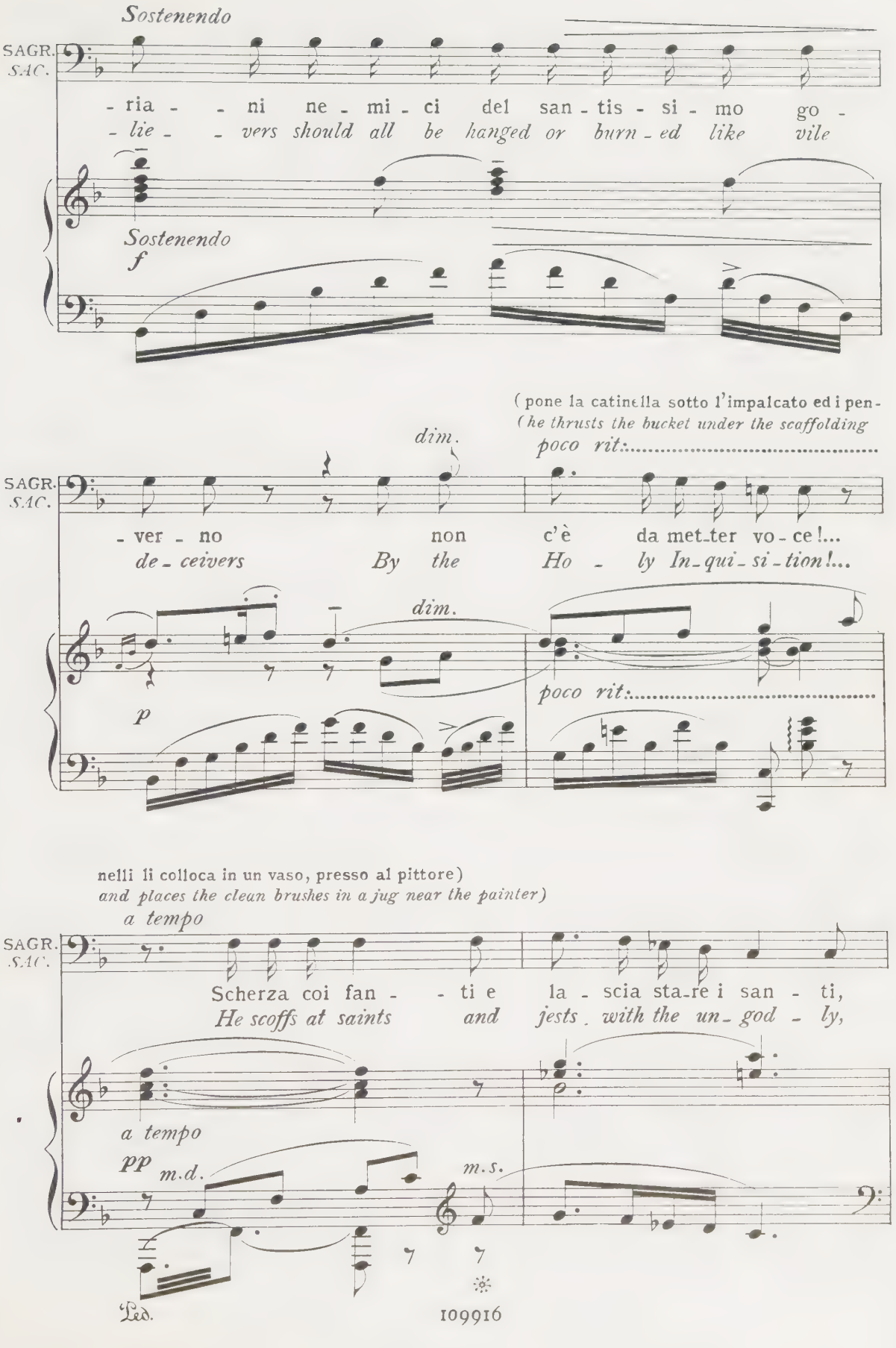

CAV.
te bel - ta - - de i - - gno - - ta,.....
fair - est Queen of Heav - - en,
pp
CAV.
..... cin - ta di chio - me bion - - de!...
Gold are thy tres - ses and ra - diant - ly bright! Thine
CAV.
Tu az - zur - ro hai l'oc - - chio.....
eyes are blue and Tos - - ca's


CAV.
..... To-sca ha l'oc - chio ne - - - ro!
dark as a moon - less night.....
(ritornando dal fondo e sempre scandolezzato dice:)
(returns up the stage, murmuring:)
SAGR.
SAC.
Scherza coi fan-ti e la-scia stare i
He scorns the saints and jests with the un -
p
Lo stesso mov.to
CAV.
L'ar-te nel suo mi - ste - - ro le di -
Art, that po-tent ma - gi - - cian many
(riprende a lavare i pennelli)
(recommences washing the brushes)
SAGR.
SAC.
san-ti!
-god-ly!
Lo stesso mov.to
19
3
3
p


rall:
CAV.
-ver-se bel-lez-ze in-siem con-fon--de: ma
beauties combines in one i-de--al: To
AGR.
SAC.
col canto
I.o Tempo
CAV.
nel ri-trar co--ste----i....
me, be-lov-ed Tos----ca....
Opp.
AGR.
SAC.
Que-ste di-ver-se gon-ne
These light-o'-loves per-ni-cious
I.o Tempo
m.s.
p


CAV.
il mio so - lo pen - - sie - - ro,
when I limn thy bright vi - - sage,
SAGR. SAC.
che fan-no con-cor - ren-za al - le Madon - ne mandan
So fri-vo-lously vi-cious Delight in wil-ling hu-man
f
allarg.
rit:.....
CAV.
ah! il mio sol pen - - sier sei tu! To - - sca sei
Thou a - lone, a - - lone art real! Thou a - lone art
SAGR. SAC.
tan - fo d'infer - no.
souls to per-di - tion.
allarg. col canto


(continua a dipingere)
(continues painting)
CAV.
tu!
real! (asciuga i pennelli lavati, non senza continuare a borbottare)
(dries the cleaned brushes, and goes on muttering)
AGR.
SAC.
Scherza coi fan - ti e la - scia sta - re i san - - ti.
He scoffs at saints and jests with the un - god - - ly.
dolciss.
ppp
p
Ped.
SAGR.
SAC.
p cres.
Ma con quei ca - ni di vol - ter -
And they, like hea - thenish un - be -
f
cres.


Sostenendo
SAGR. SAC.
- ria - - ni ne - mi - ci del san - tis - si - mo go -
- lie - - vers should all be hanged or burn - ed like vile
Sostenendo
f
(pone la catinella sotto l'impalcato ed i pen-
(he thrusts the bucket under the scaffolding
dim.
poco rit:
SAGR. SAC.
- ver - no non c'è da met-ter vo - ce!...
de - ceivers By the Ho - ly In-qui - si - tion!...
dim.
poco rit:
p
nelli li colloca in un vaso, presso al pittore)
and places the clean brushes in a jug near the painter)
a tempo
SAGR. SAC.
Scherza coi fan - - ti e la - scia sta-re i san - ti,
He scoffs at saints and jests with the un-god - ly,
a tempo
pp
m.d.
m.s.
Ped.

(accennando a Cavaradossi)
(pointing to Cavaradossi)

SAGR.
SAC.

Già so - no impe - ni - ten - ti tut - ti quan - ti!
He scoffs at saints and jests with the un - god - ly!

pp
m.d.
m.s.
morendo
ppp
m.d.
Ped.

(eseguisce)
(aside)
poco rall:

SAGR.
SAC.

Facciam piuttosto il se - gno della cro - ce.)
I may as well be off, with his per - mis - sion.)

poco rall:

MODERATO
CAVAR.

(a Cavaradossi)
(aloud)
a piacere

Fa il tuo pia -
Do as you

SAGR.
SAC.

20

Ec - cel - len - za, va - do.
Ex - cel - len - cy, I'm go - ing.

MODERATO

col canto
p

(continua a dipingere)
(goes on painting)

ALL.tto I.o TEMPO

CAV.

- ce - re!...
please, man!... (indicando il cesto)
(points to the basket)

SAGR.
SAC.

Pieno è il pa - - nie - re... Fa pe - ni - ten - za?
Full is the pannier Pray are you fast-ing

ALL.tto I.o TEMPO

CAV.

Fa - me non ho.
Nothing for me.

(ironico, stroppiciandosi le mani) (ma non può
(rubs his hands ironically, but cannot repress a

SAGR.
SAC.

Oh!... mi rin - cre - sce!...
Oh!.. I am sor - ry!

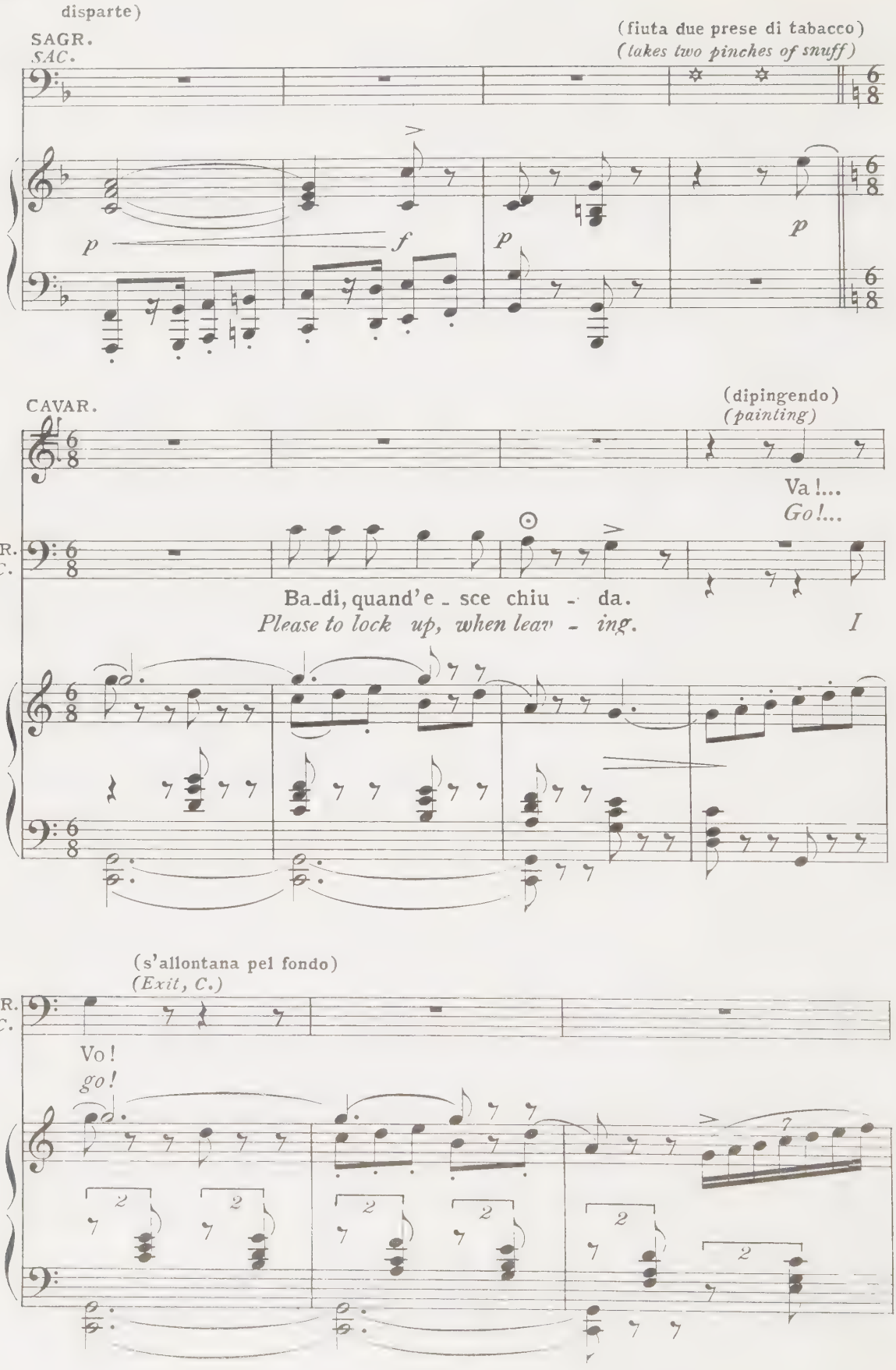
a tempo

col canto

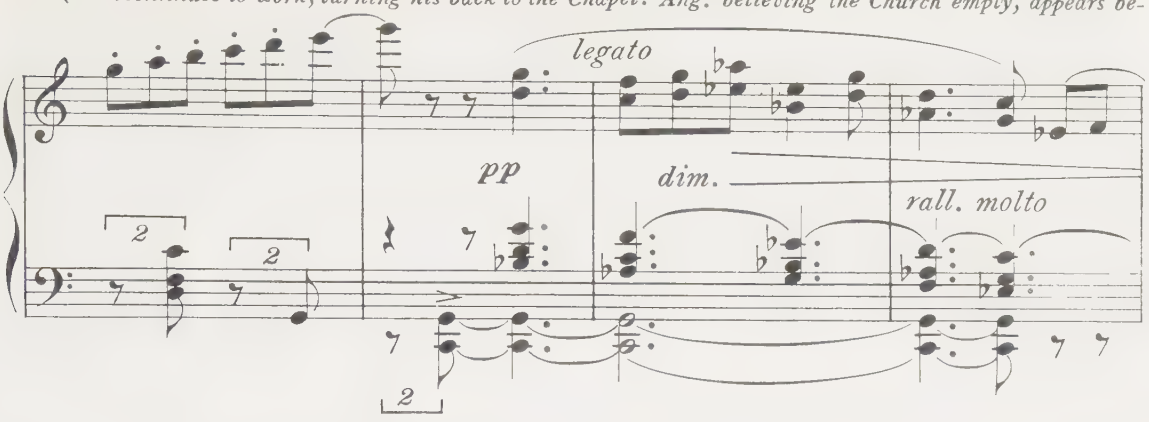
spigliato

p

trattenere un gesto di gioia e uno sguardo d'avidità verso il cesto, che prende ponendolo un po' in
joyous gesture and a greedy glance at the basket, which he picks up and sets aside)

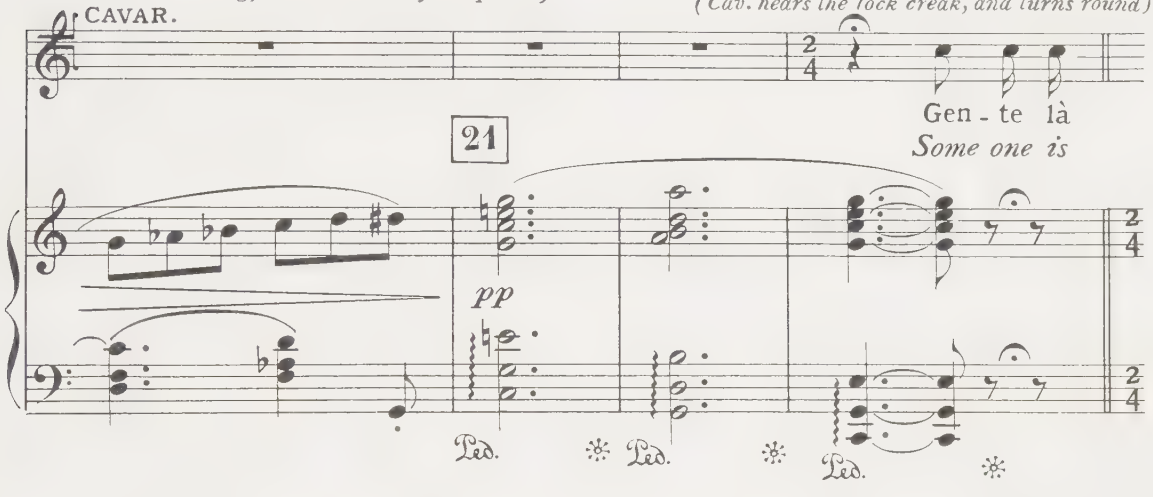

disparte)
SAGR.
SAC.
(fiuta due prese di tabacco)
(takes two pinches of snuff)
p
f
p
p
CAVAR.
(dipingendo)
(painting)
Va !...
Go !...
SAGR.
SAC.
Ba-di, quand'e - sce chiu - da.
Please to lock up, when leav - ing.
I
(s'allontana pel fondo)
(Exit, C.)
SAGR.
SAC.
Vo !
go !

(Cavaradossi volgendo le spalle alla Cappella lavora. Angelotti, credendo deserta la chiesa, appa-
(Cav. continues to work, turning his back to the Chapel. Ang. believing the Church empty, appears be-



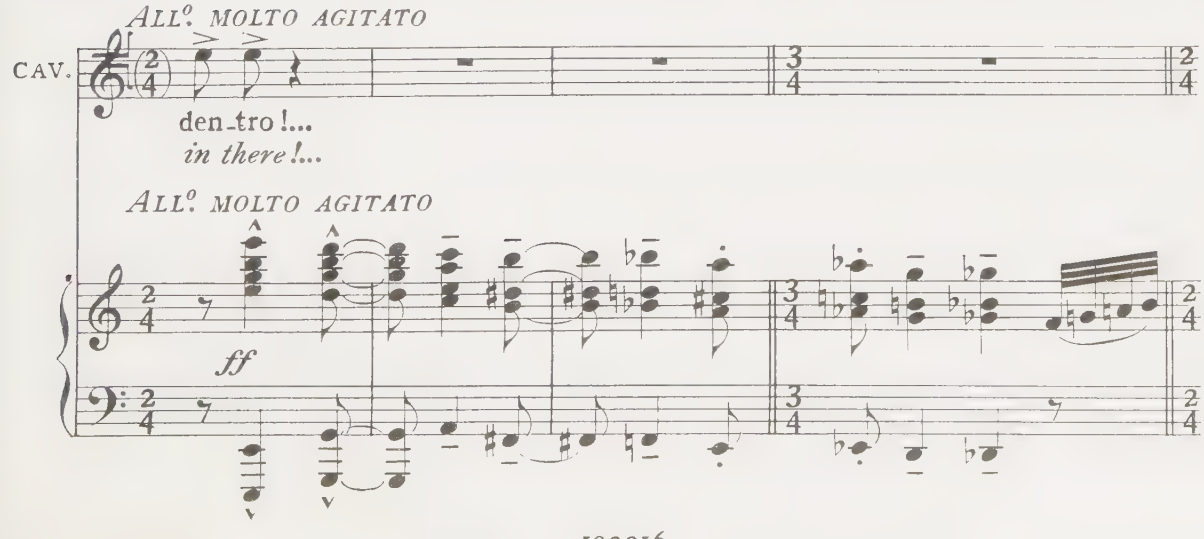
re dietro la cancellata e introduce la chiave per aprire)
hind the railing, and uses the key to open it)

(Cav. al cigolìo della serratura si volta)
(Cav. hears the lock creak, and turns round)

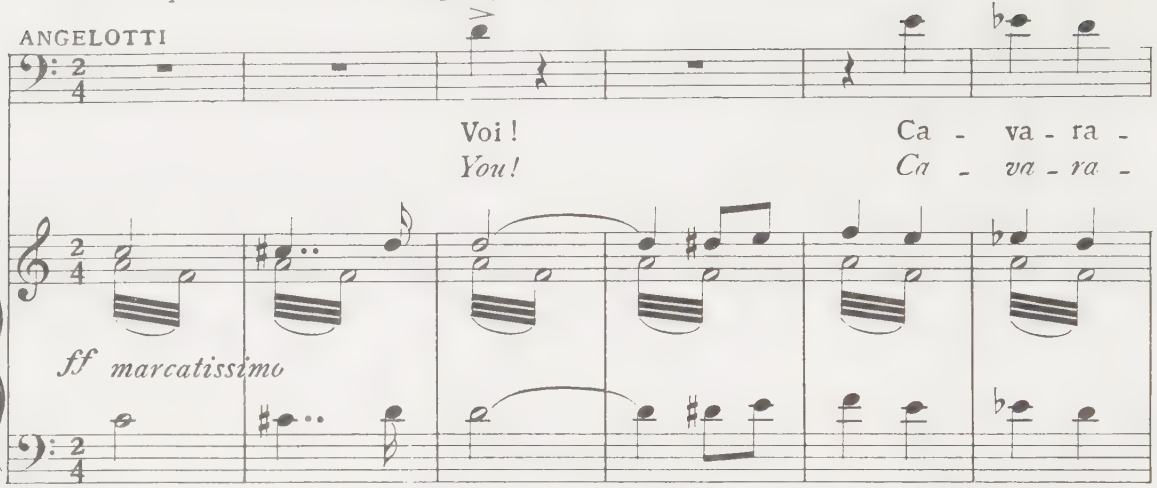


(al movimento fatto da Cavaradossi, Angelotti, atterrito, si arresta come per rifu-
giarsi ancora nella Cappella - ma - alzati gli occhi, un grido di gioia, che egli sof-
foca tosto tutto timoroso, erompe dal suo petto. Egli ha riconosciuto il pittore e gli

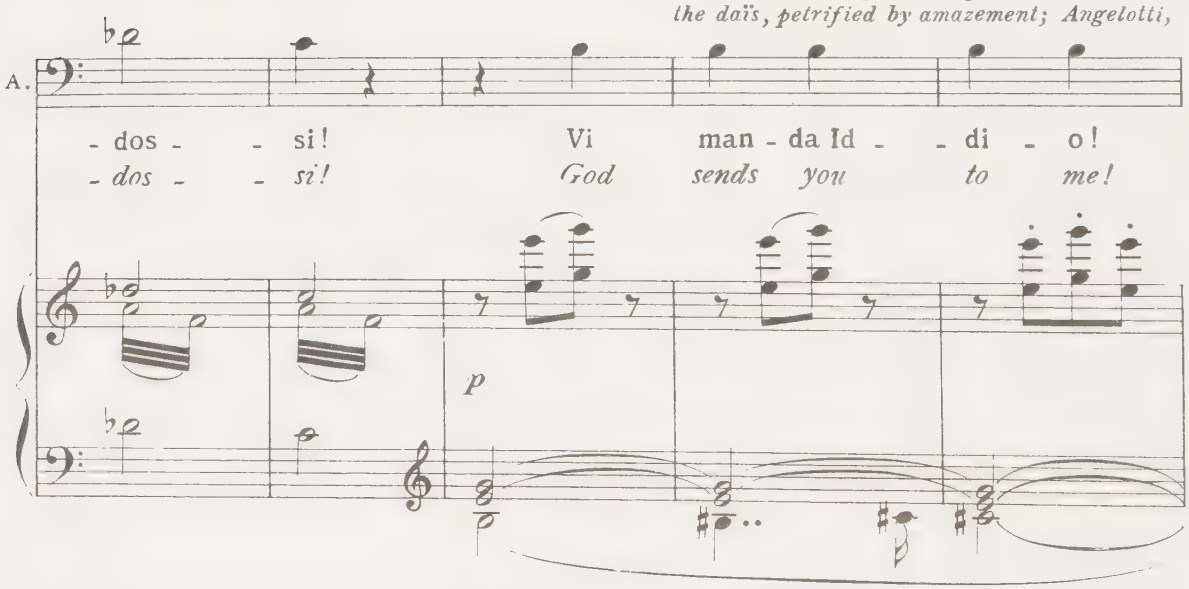
(Ang., alarmed by Cavaradossi's movement, is about to take refuge anew in the Chapel
but utters a half-stifled cry of gladness on recognising the painter, towards whom he



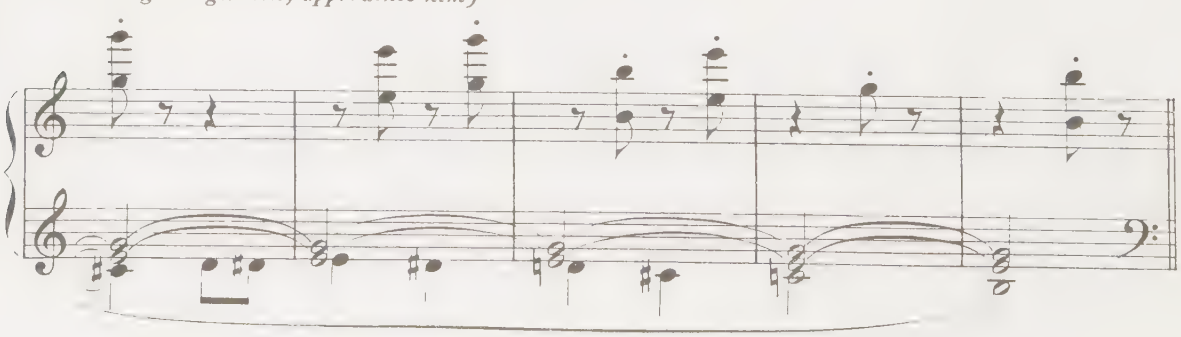
(stende le braccia come ad un aiuto insperato)
(advances open-armed, as to an unhoped-for rescuer)

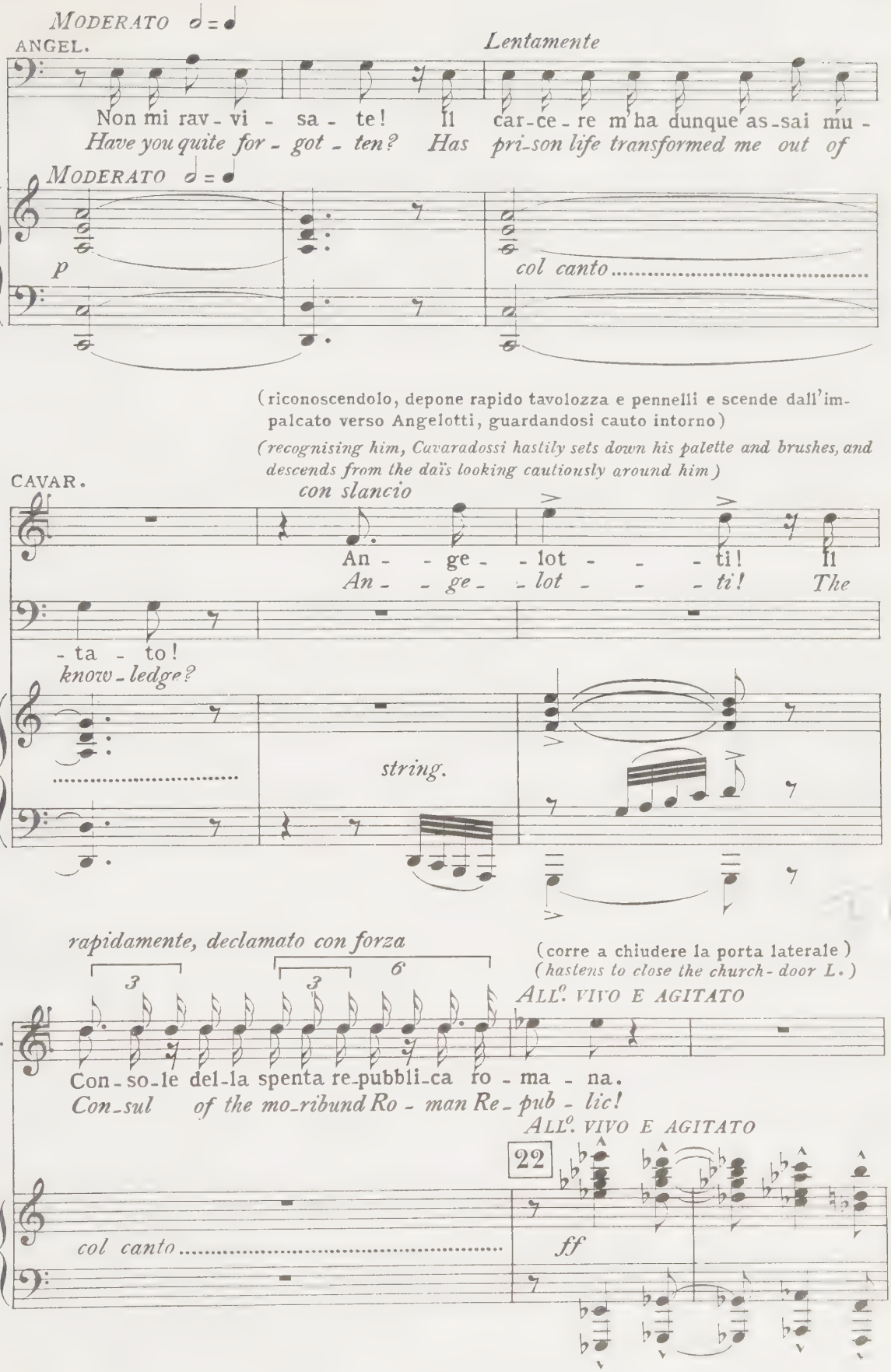


(Cavaradossi non riconosce Angelotti e rimane attonito sull'impalcato)
(Cav. does not recognise Ang. and remains on the daïs, petrified by amazement; Angelotti,



(Angelotti si avvicina di più onde farsi conoscere)
craving recognition, approaches him)




MODERATO
ANGEL.
Lentamente
Non mi rav - vi - sa - te! Il car-ce - re m'ha dunque as-sai mu -
Have you quite for - got - ten? Has pri-son life transformed me out of
MODERATO
p
col canto
(riconoscendolo, depone rapido tavolozza e pennelli e scende dall'impalcato verso Angelotti, guardandosi cauto intorno)
(recognising him, Cavaradossi hastily sets down his palette and brushes, and descends from the daïs looking cautiously around him)
CAVAR.
con slancio
An - - ge - - lot - - - ti! Il
An - - ge - - lot - - - ti! The
A
- ta - to!
know-ledge?
string.
rapidamente, declamato con forza
(corre a chiudere la porta laterale)
(hastens to close the church-door L.)
ALL°. VIVO E AGITATO
CAV.
Con-so-le del-la spenta re-pubbli-ca ro - ma - na.
Con-sul of the mo-ribund Ro - man Re-pub - lic!
ALL°. VIVO E AGITATO
22
col canto
ff

(andando incontro a Cavaradossi)
(advancing towards Cavaradossi)

(con mistero)
(with mystery)

ANGEL.

Fug-gii pur o - ra da Ca - stel San -
I have es - caped but now from Fort San

mf

CAVAR. (generosamente)
(generously)

Di-spo - ne - te di me.
Can I do aught to help you?

A.

- t'An-ge-lo...
An - ge - lo...

TOSCA (di fuori)
(from without)

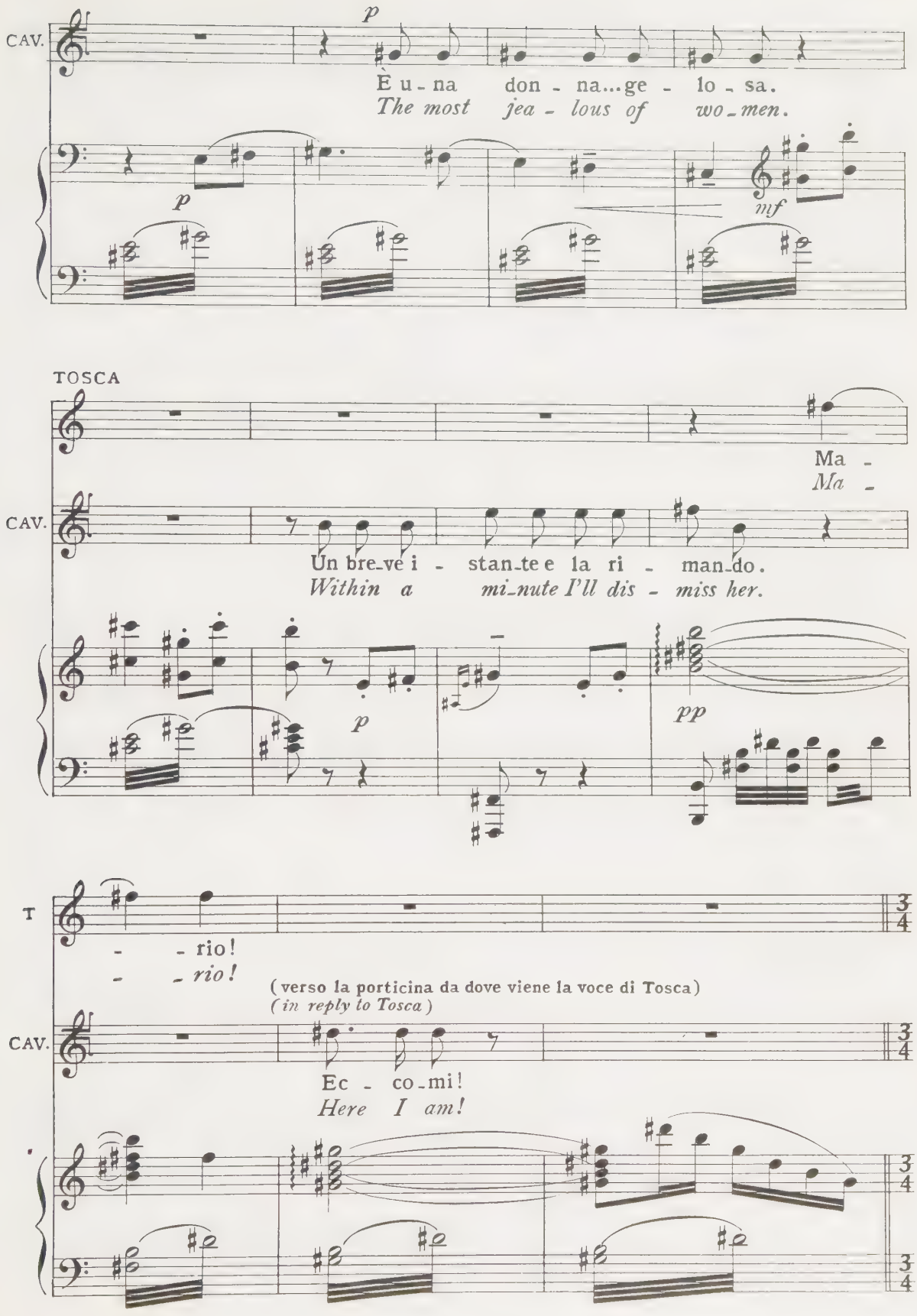
Ma - - - - rio!
Ma - - - - rio!

(alla voce di Tosca, Cavaradossi fa un rapido cenno ad Angelotti di tacere)
(hearing Tosca's voice, Cavaradossi makes a sign to Angelotti enjoining him to keep silence)

CAV.

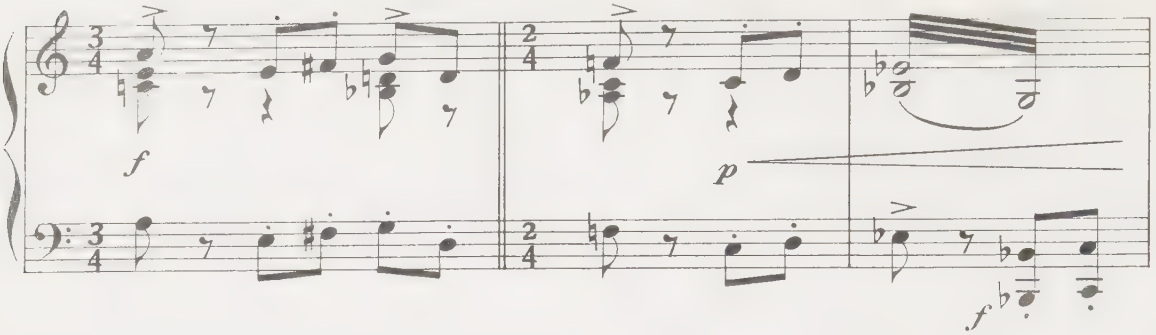
Ce - - la - te - vi!
Con - - ceal yourself!

pp


CAV.
p
È u - na don - na...ge - lo - sa.
The most jea - lous of wo - men.
p
mf
TOSCA
Ma -
Ma -
CAV.
Un bre - ve i - stan - te e la ri - man - do.
Within a mi - nute I'll dis - miss her.
p
pp
T
- - rio!
- - rio!
(verso la porticina da dove viene la voce di Tosca)
(in reply to Tosca)
CAV.
Ec - co - mi!
Here I am!

23

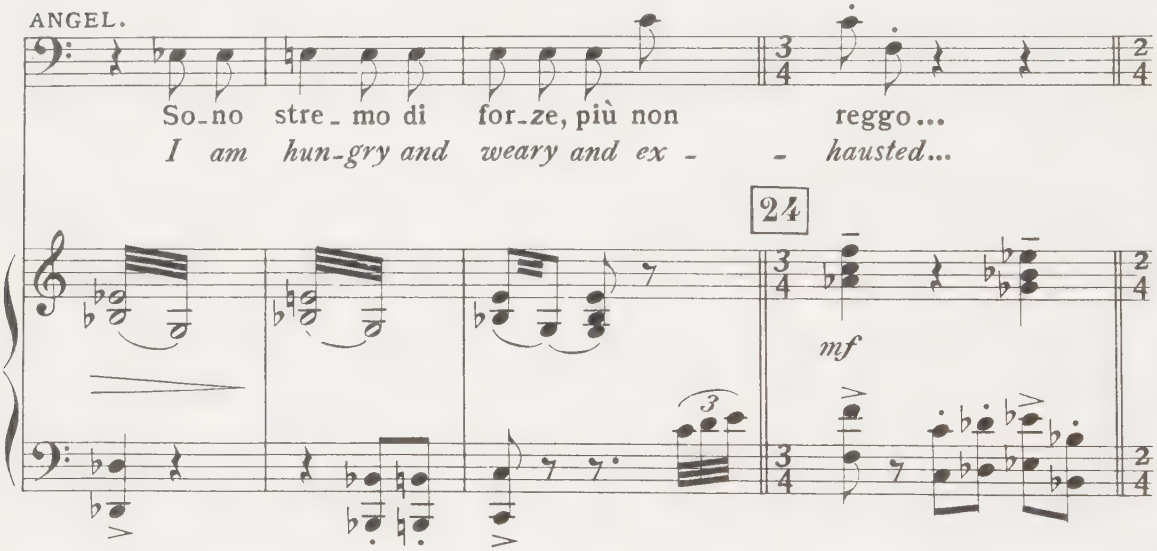
(Angelotti, colto da un accesso di debolezza, si appoggia all'impalcato e di-
(Angelotti overcome by weakness, leans against the scaffolding)



(Cavaradossi rapidissimo, sale sull'impalcato, ne discen-
(Cavaradossi produces the basket from beneath the scaffold-

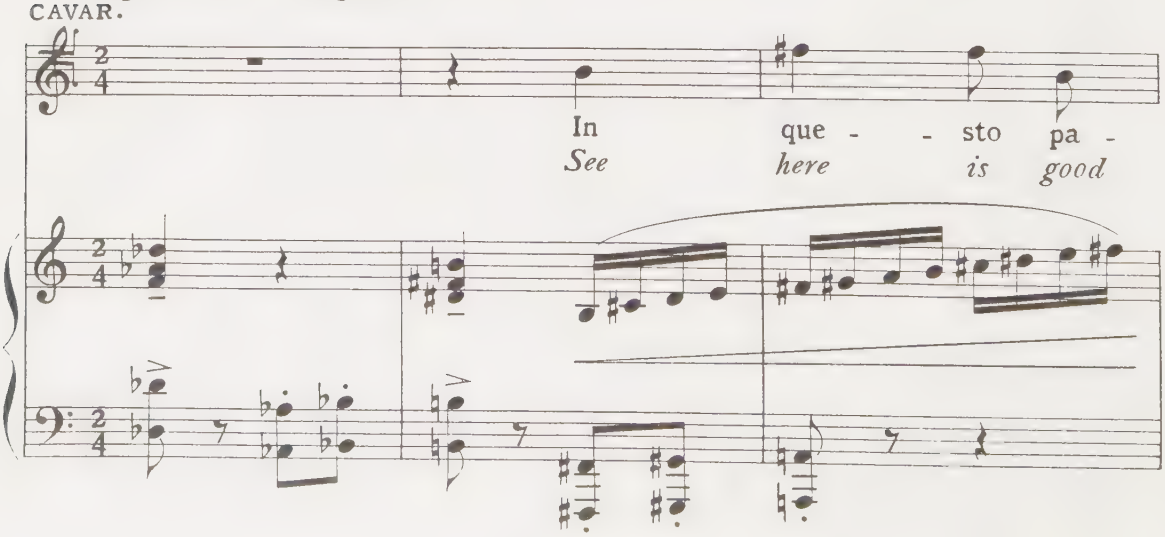
ce dolorosamente:)

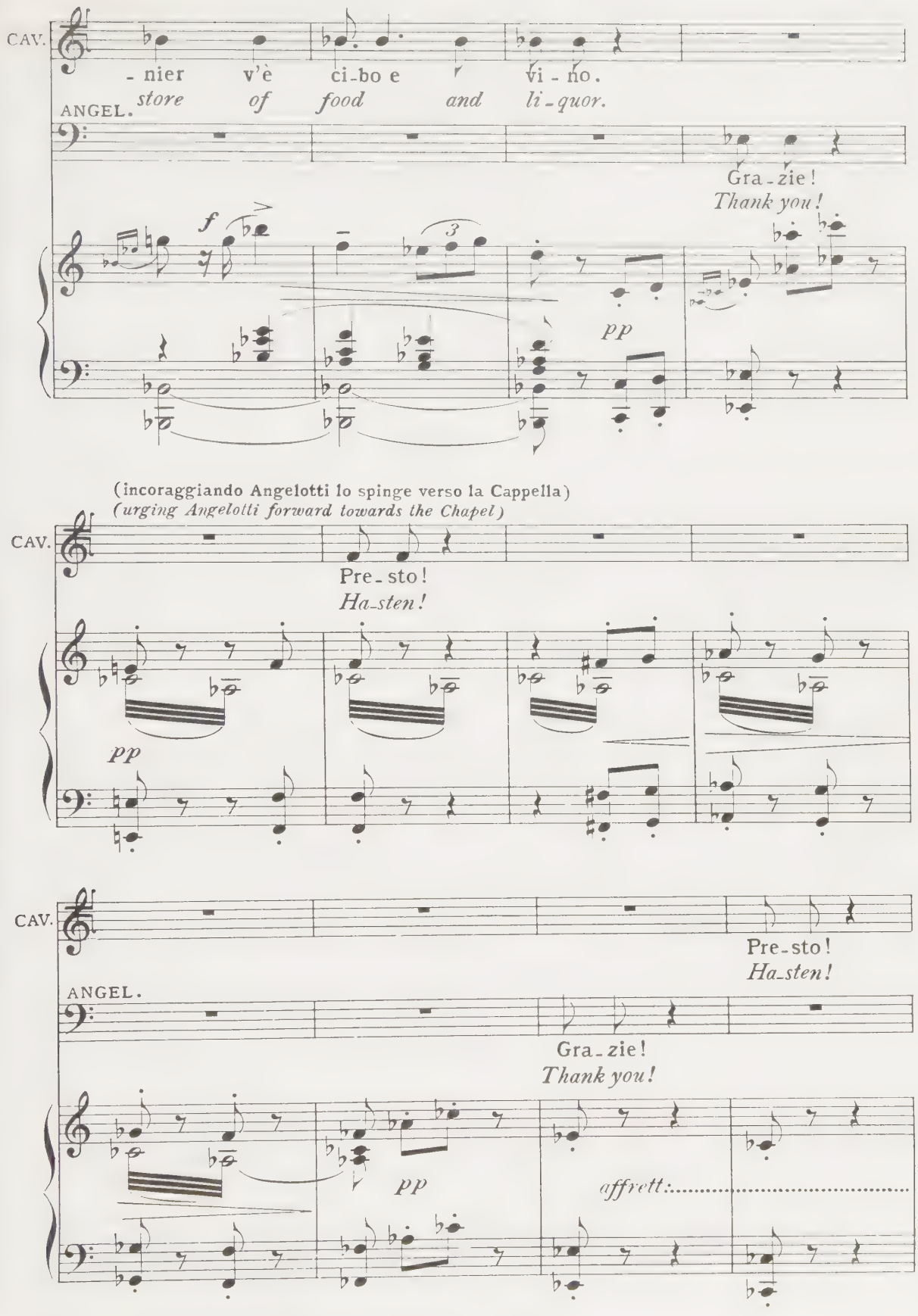
ANGEL.



de col paniere e lo dà ad Angelotti)
ing and gives it to Angelotti)

CAVAR.




CAV.
- nier v'è ci-bo e vi - no.
ANGEL. store of food and li-quor.
Gra-zie!
Thank you!
f
3
pp
(incoraggiando Angelotti lo spinge verso la Cappella)
(urging Angelotti forward towards the Chapel)
CAV.
Pre-sto!
Ha-sten!
pp
CAV.
Pre-sto!
Ha-sten!
ANGEL.
Gra-zie!
Thank you!
pp
affrett.

TOSCA

(stizzita)
(irritated)

cres:

Ma - - rio! Ma - rio! Ma - rio!
Ma - - rio! Ma - rio! Ma - rio!

(fingendosi calmo apre a Tosca)
(feigning calm, opens to Tosca)

(Angelotti entra nella Cappella)
(Angelotti goes into the Chapel)

CAV.

Son
I am

col canto

(Tosca entra con una specie di violenza, guardando intorno sospettosa)
(Tosca enters impetuously, looking suspiciously about her)

ANDANTINO SOST.to ♩ = 56

CAV.

qui!
here!

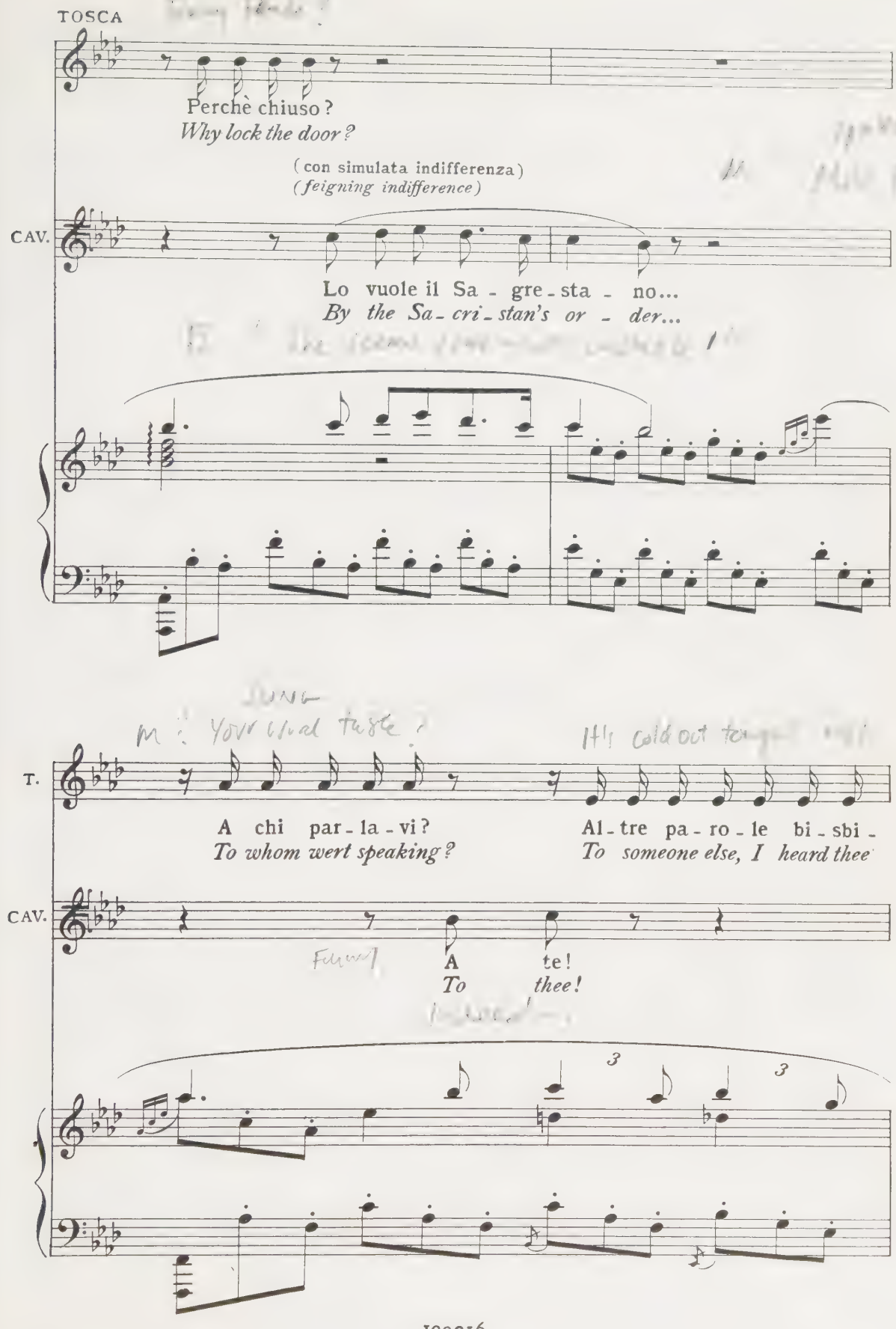
ANDANTINO SOST.to ♩ = 56
dolcissimo e con tutta l'espressione

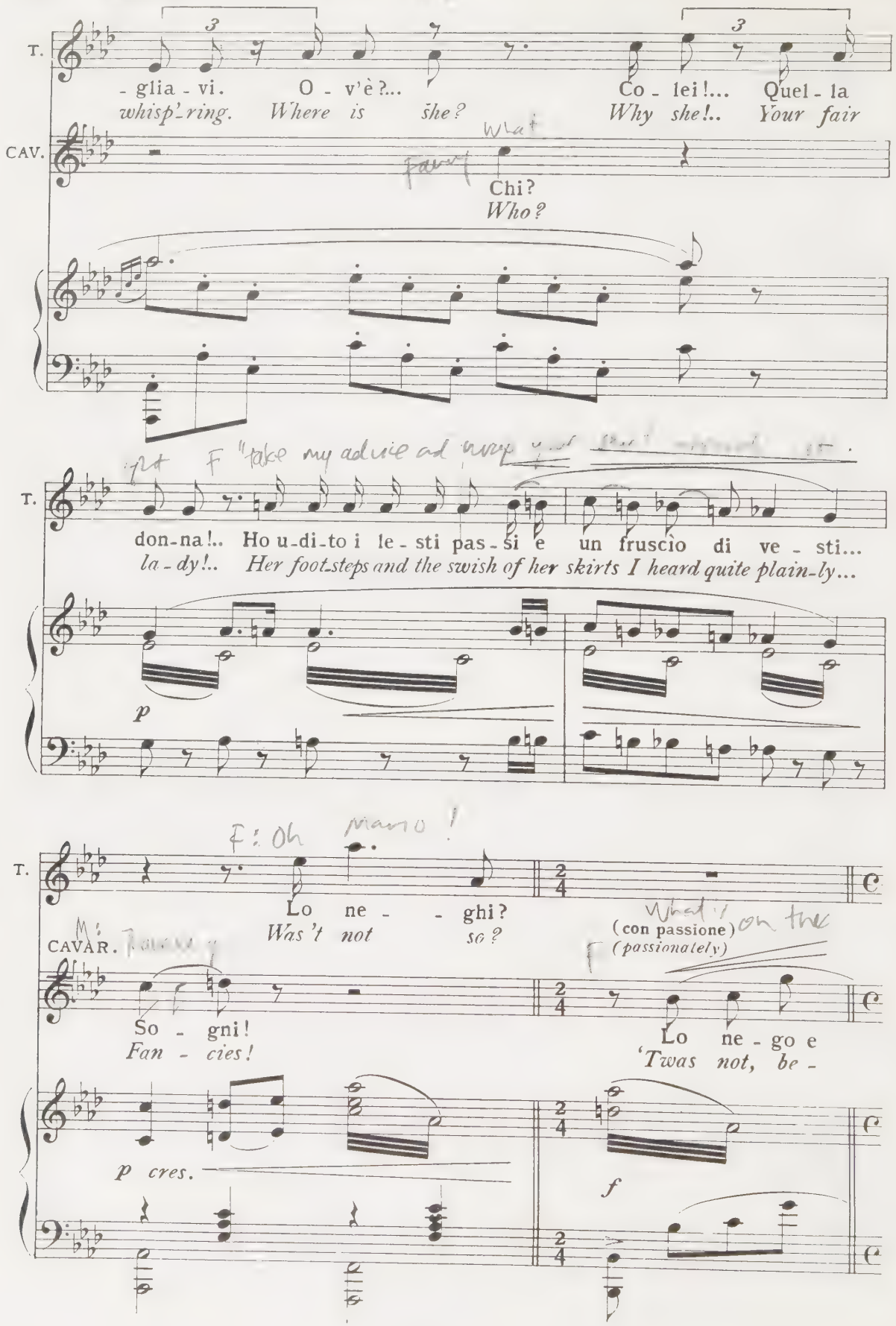
25

pp

(si appressa a Tosca per abbracciarla) (Tosca lo respinge bruscamente)
(approaches Tosca to embrace her, she repels him brusquely)

CAV.


TOSCA
Perchè chiuso?
Why lock the door?
(con simulata indifferenza)
(feigning indifference)
CAV.
Lo vuole il Sa - gre - sta - no...
By the Sa - cri - stan's or - der...
T.
A chi par - la - vi?
To whom wert speaking?
Al - tre pa - ro - le bi - sbi -
To someone else, I heard thee
CAV.
A te!
To thee!
3
3


T.
- glia - vi.
whisp'ring.
O - v'è?...
Where is she?
Co - lei!...
Why she!..
Quel - la
Your fair
CAV.
Chi?
Who?
T.
don-na!..
la - dy!..
Ho u-di-to i le - sti pas - si e un fruscio di ve - sti...
Her foot-steps and the swish of her skirts I heard quite plain-ly...
p
T.
Lo ne - - ghi?
Was 't not so?
CAVAR.
So - gni!
Fan - cies!
(con passione)
(passionately)
Lo ne - go e
'Twas not, be -
p cres.
f

(con dolce rimprovero)
(gently reproving him)

T. Oh! in_nan_zi la Ma - donna.
Oh! be_fore the good Ma - don_na.

(tenta di baciare Tosca)
(trying to embrace her)

CAV. t'a - mo!
- lov - ed!

p col canto

26 *a tempo* *dolcissimo*

ppp

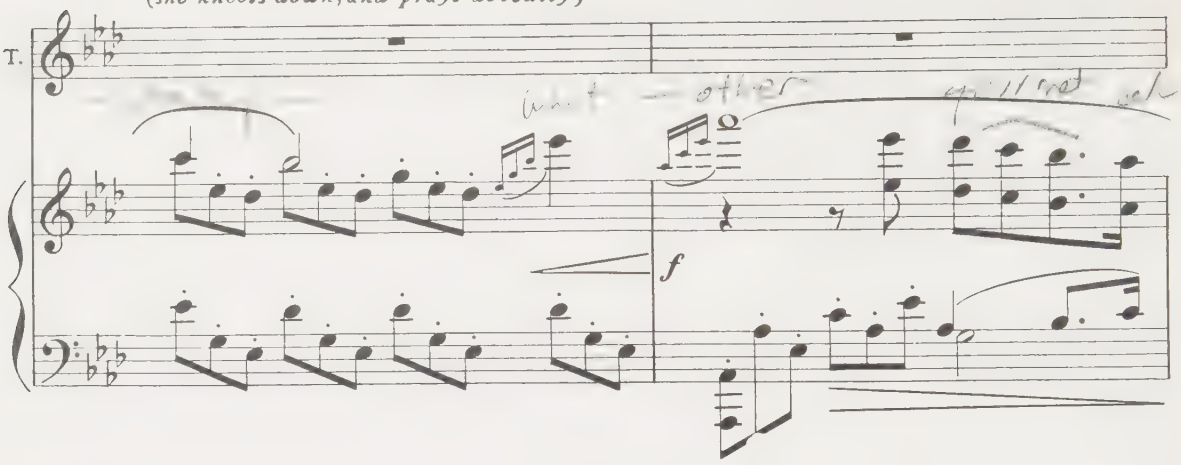
(s'avvicina lentamente alla statua
(she reverently adorns the Virgin's

T. No, Mario mio, la - sciapria che la
No, Mario mine, let me pray to her

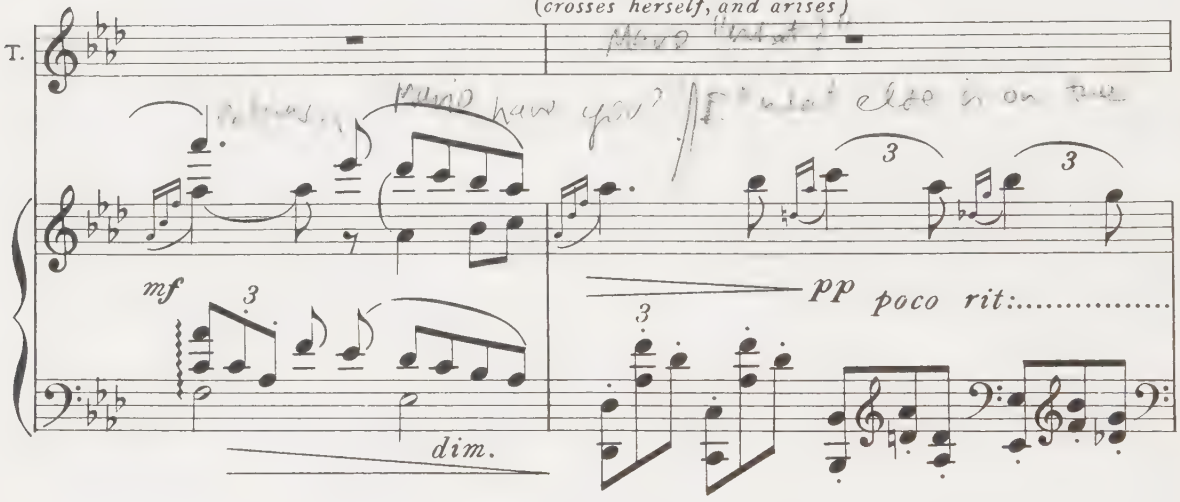
della Madonna e dispone con arte intorno ad essa i fiori che ha portato con sè)
statue with the flowers she has brought with her)

T. pre - ghi, che l'in - fio - ri...
first, and make my off' - ring...

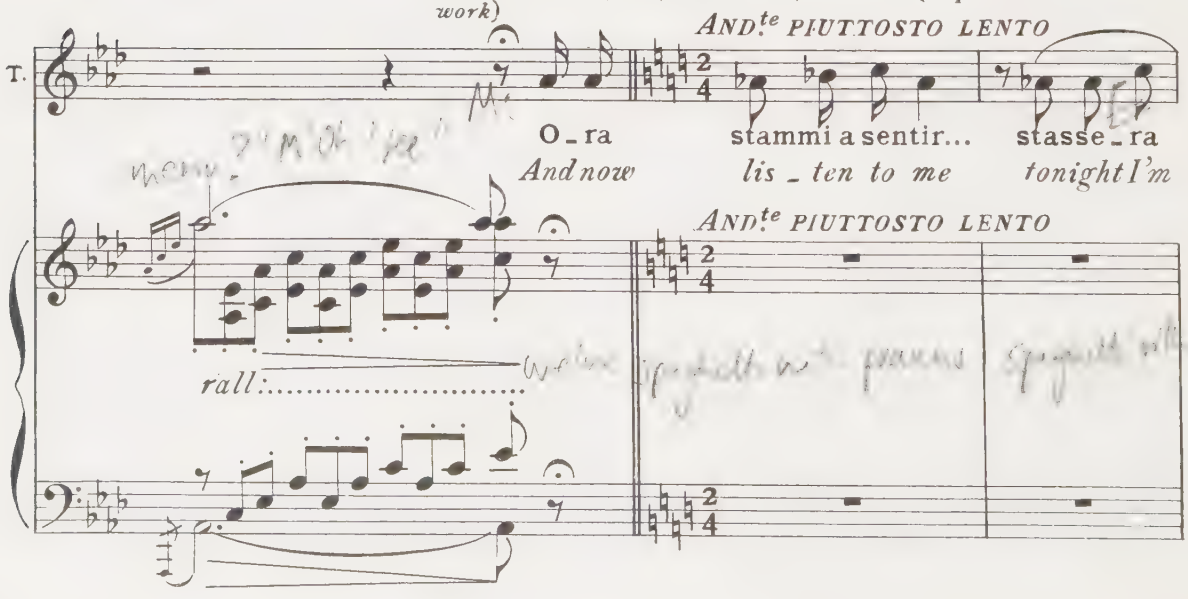
(s'inginocchia e prega con grande devozione)
(she kneels down, and prays devoutly)

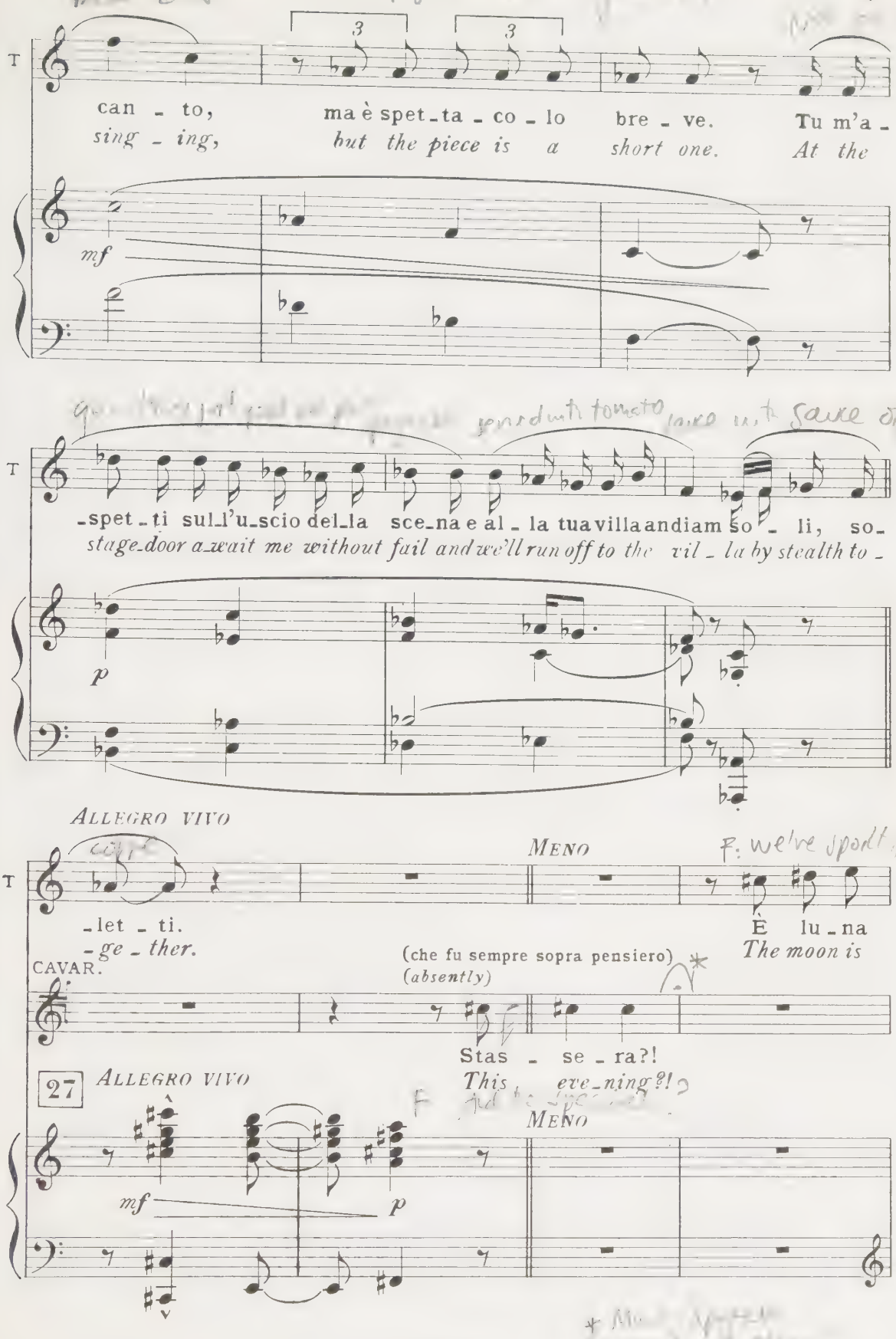


(segnandosi, si alza)
(crosses herself, and arises)



(a Cavaradossi, che intanto si è avviato per riprendere il lavoro)
(to Cavaradossi, who, meanwhile, has made preparations to resume work)




T
can - to, ma è spet - ta - co - lo bre - ve. Tu m'a -
sing - ing, but the piece is a short one. At the
mf
T
-spet - ti sul l'u - scio del - la sce - na e al - la tua villa andiam so - li, so -
stage-door a-wait me without fail and we'll run off to the vil - la by stealth to -
p
ALLEGRO VIVO
MENO
T
- let - ti.
- ge - ther.
È lu - na
The moon is
CAVAR.
(che fu sempre sopra pensiero)
(absently)
Stas - se - ra?!
This eve-ning?!
27
ALLEGRO VIVO
MENO
mf
p

T. pie_na e il not_tur_no ef_flu vio flo_re_al..... i_ne_bria il
full, and all the scents that rise from fragrant flow'rs perfume the

pp *un poco rit:.....* *pp*

(si siede sulla gradinata presso a Cavaradossi)
(she sits down on the daïs step, close to Cavaradossi)

T. cor. Non sei con_ten_to?
night. *Will that not please you?*

m.d. *m.s.*

Ped. ✻

(colpita dall'accento freddo di Cavaradossi)
(struck with his indifference)

LENTAMENTE

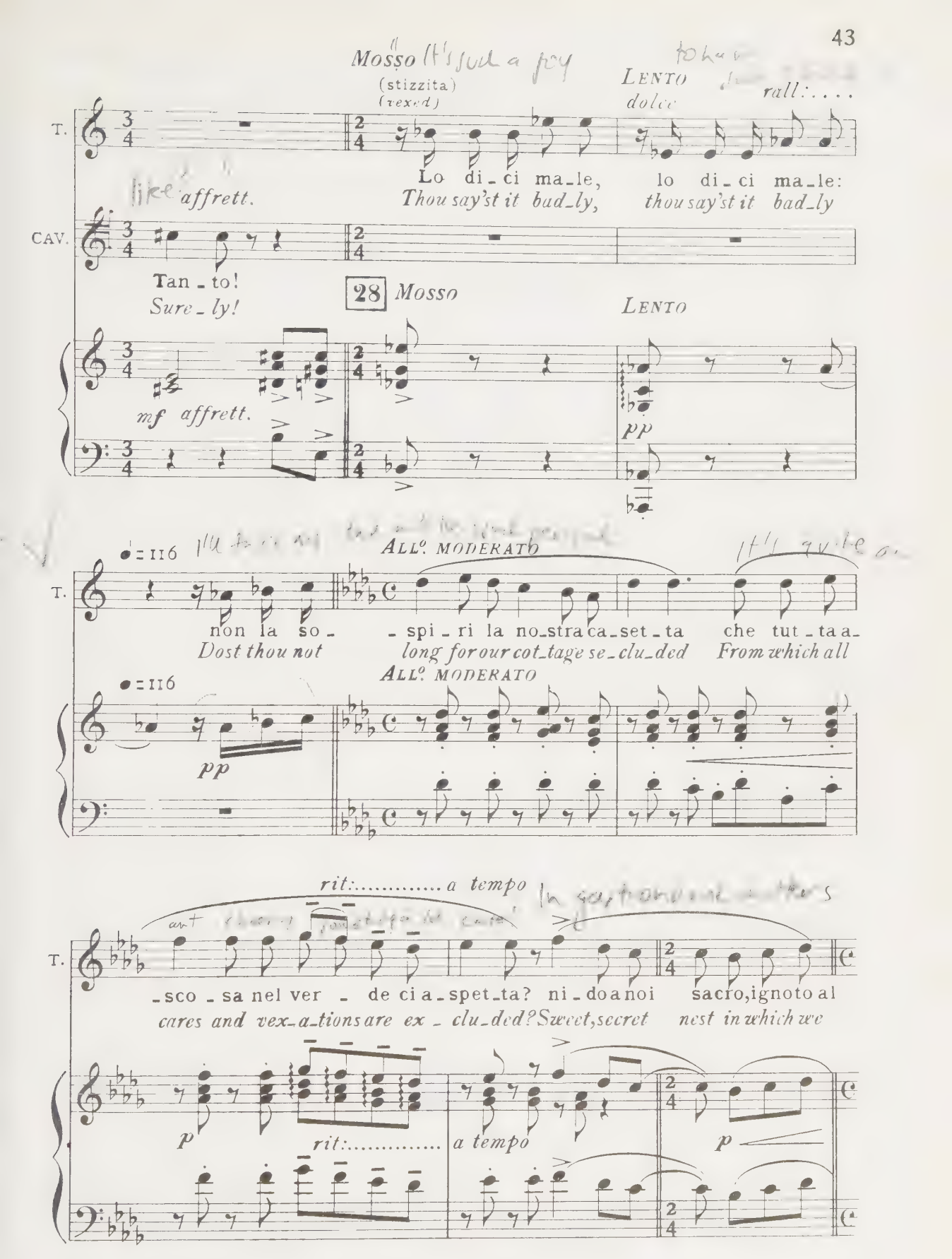
T. Tor_nalo a dir!
Say it a_gain!

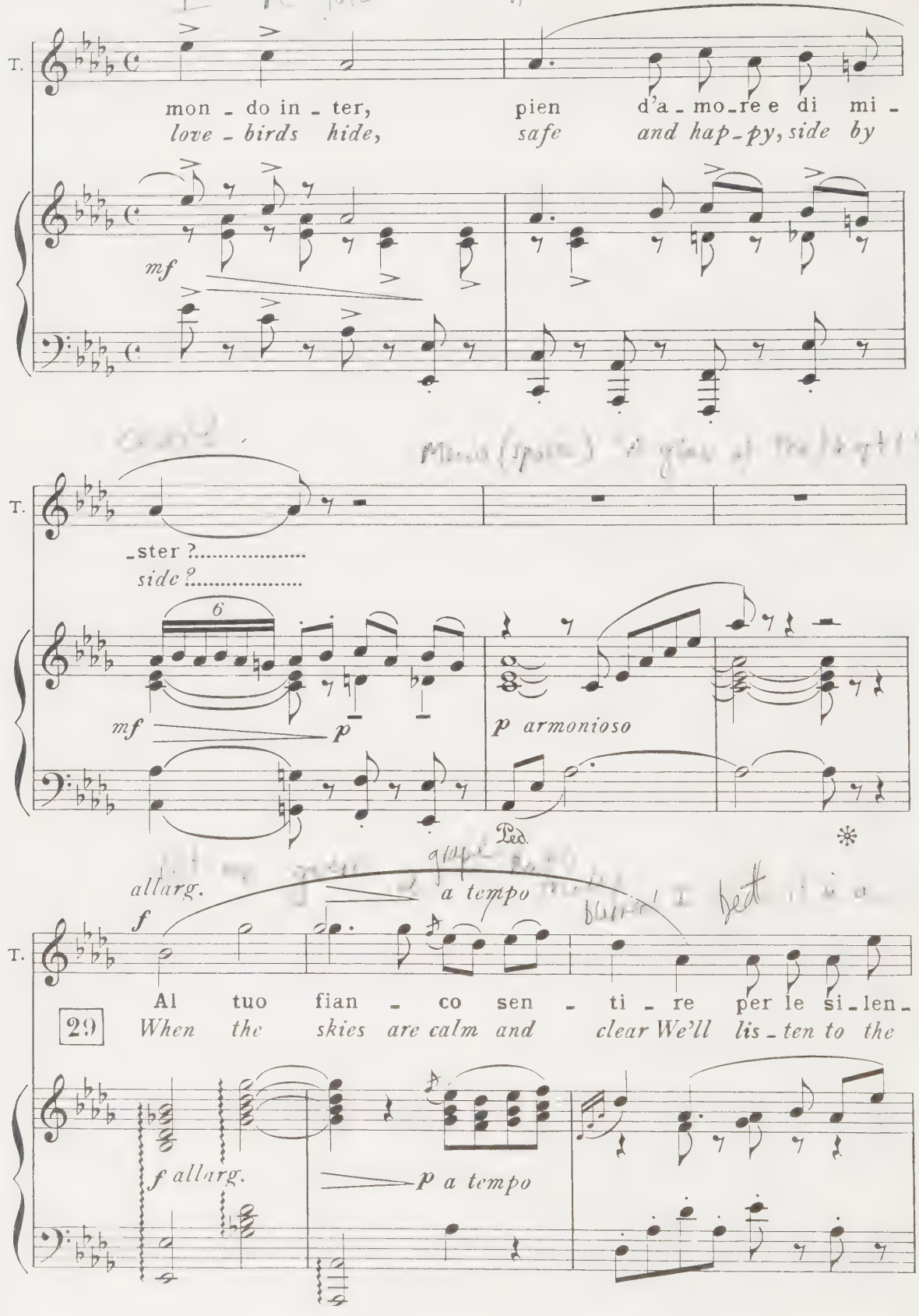
CAVAR. (distratto) *(absently)*
Tan_to!
Sure_ly!

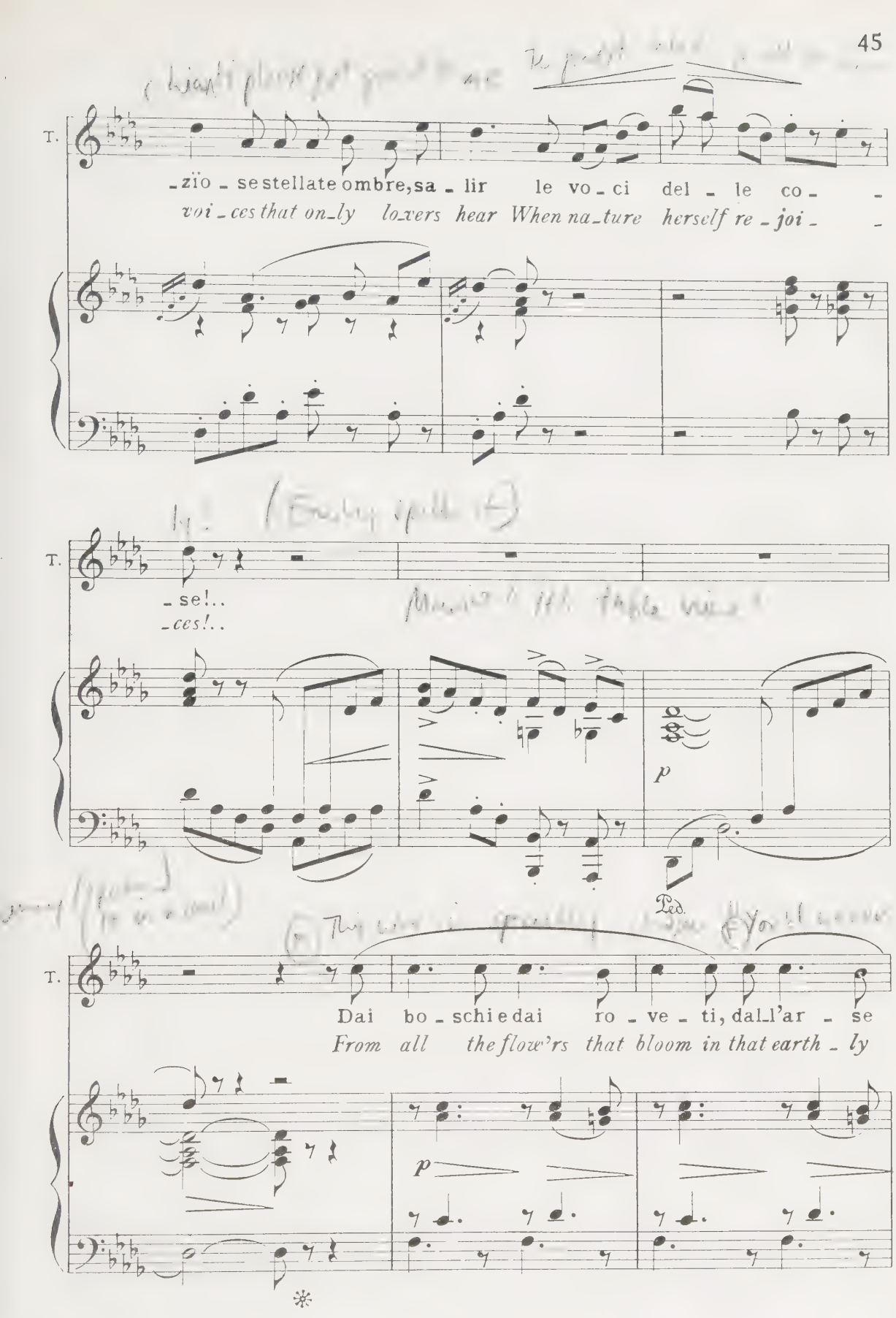
LENTAMENTE

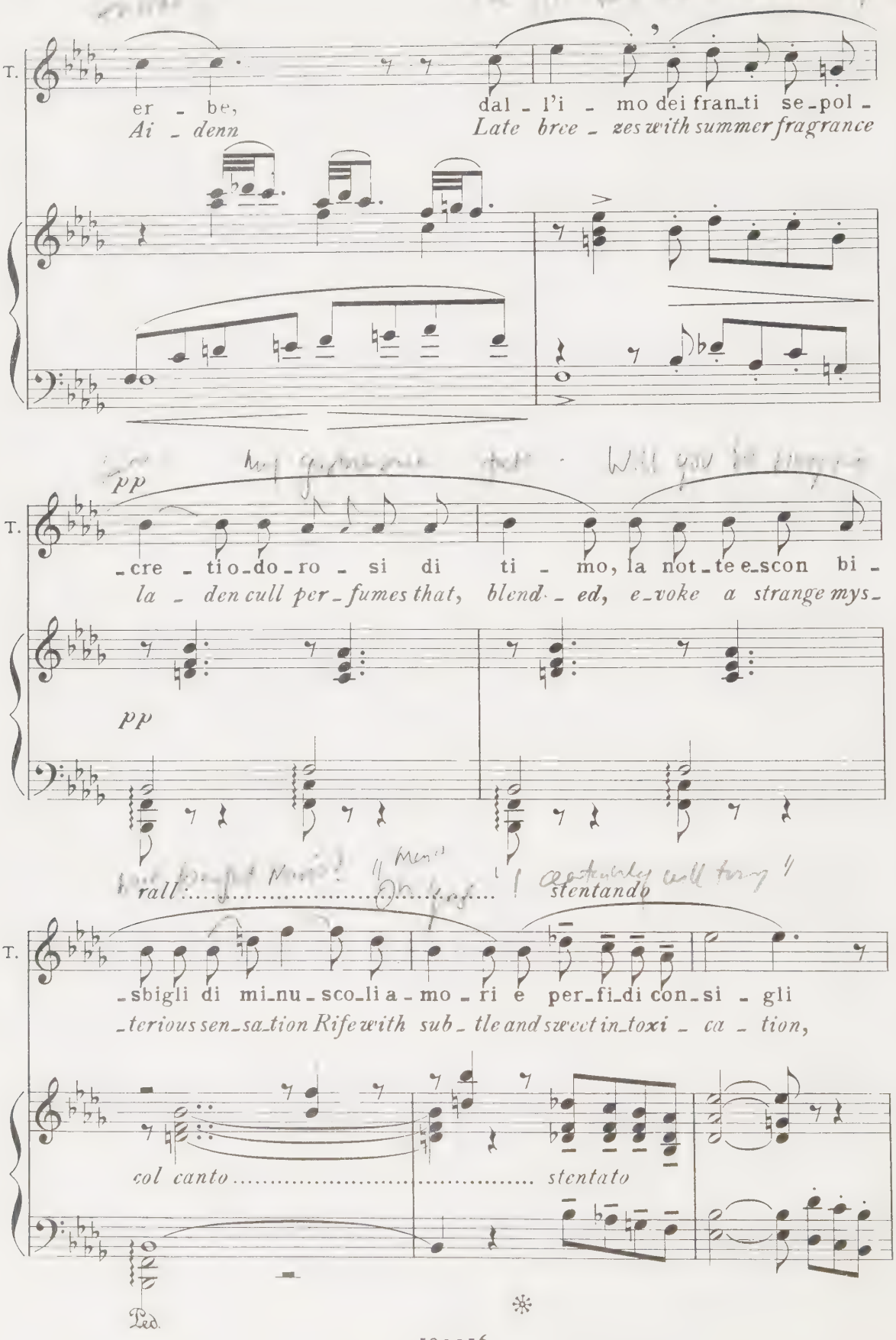
mf *p* *m.d.*

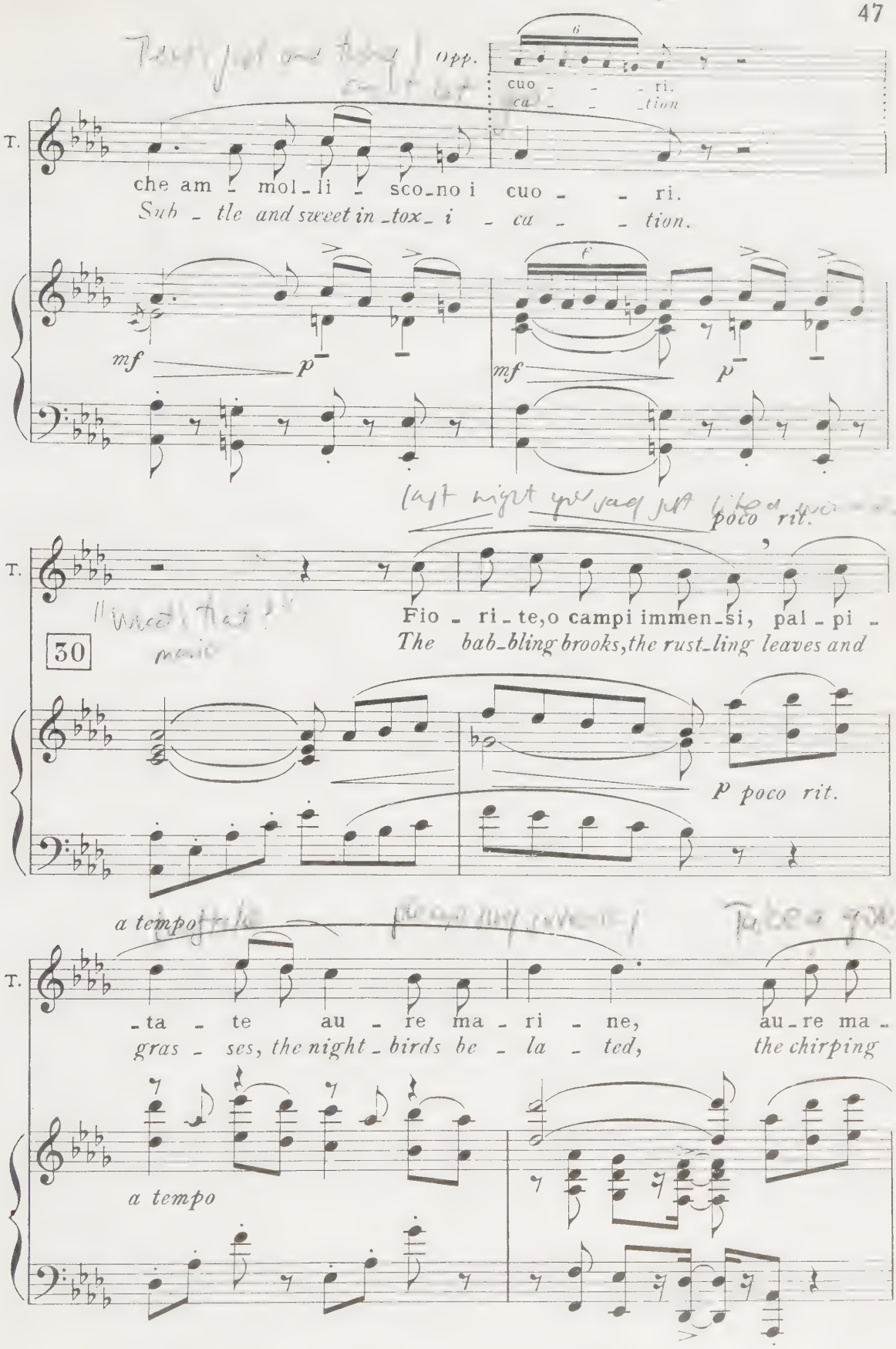
Ped. ✻

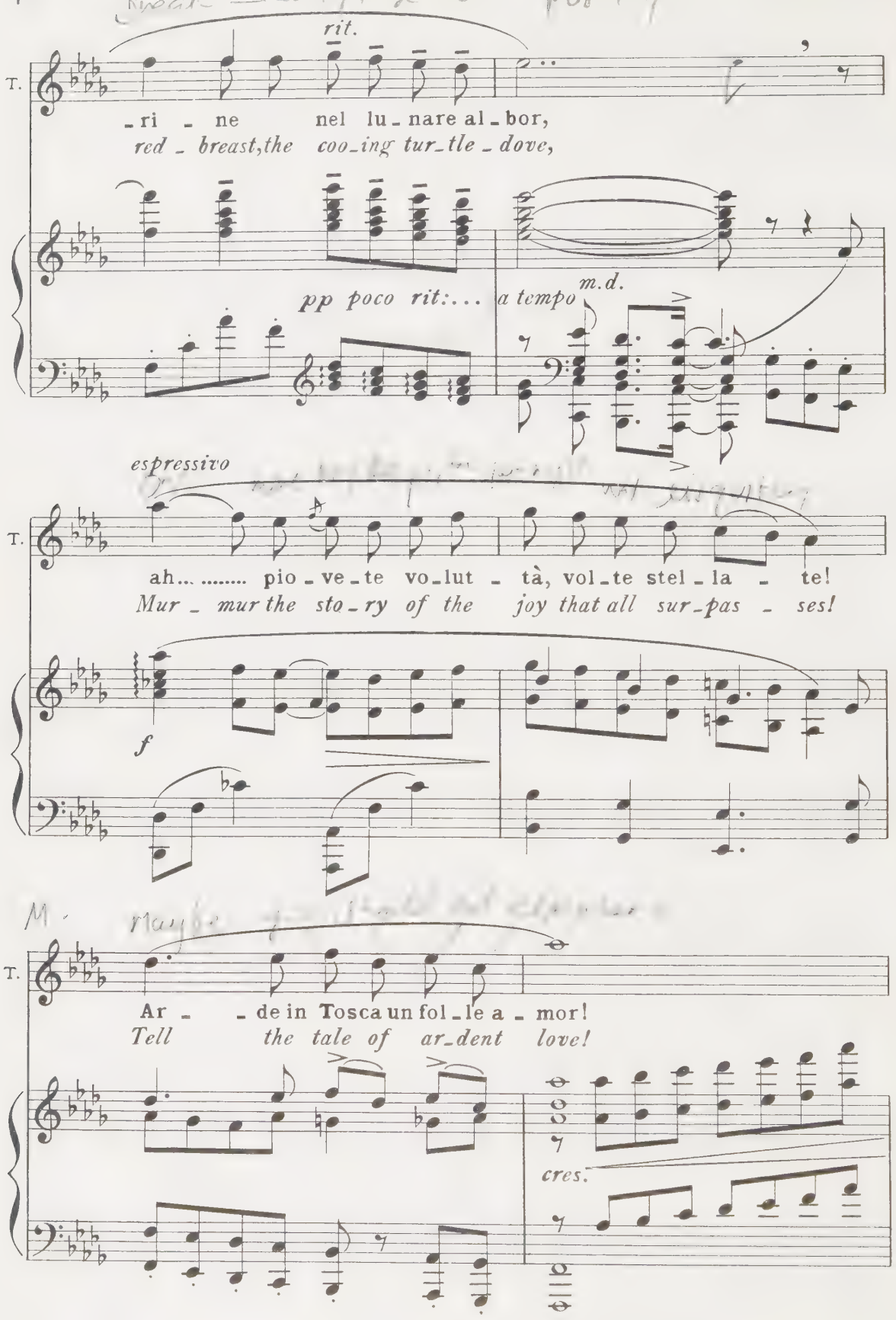

Mosso
(stizzita)
(vexed)
Lento
dolce
rall:....
T.
Lo di_ci ma_le,
Thou say'st it bad_ly,
lo di_ci ma_le:
thou say'st it bad_ly
affrett.
CAV.
Tan_to!
Sure_ly!
28 Mosso
Lento
mf affrett.
pp
All.o moderato
non la so_
Dost thou not
_spi_ri la no_stra ca_set_ta
long for our cot_tage se_clu_ded
che tut_ta a_
From which all
pp
rit:..... a tempo
_sco_sa nel ver_de ci a_spet_ta? ni_do a noi
cares and vex_a_tions are ex_clu_ded? Sweet, secret
sacro, ignoto al
nest in which we
p
rit:.....
a tempo
p

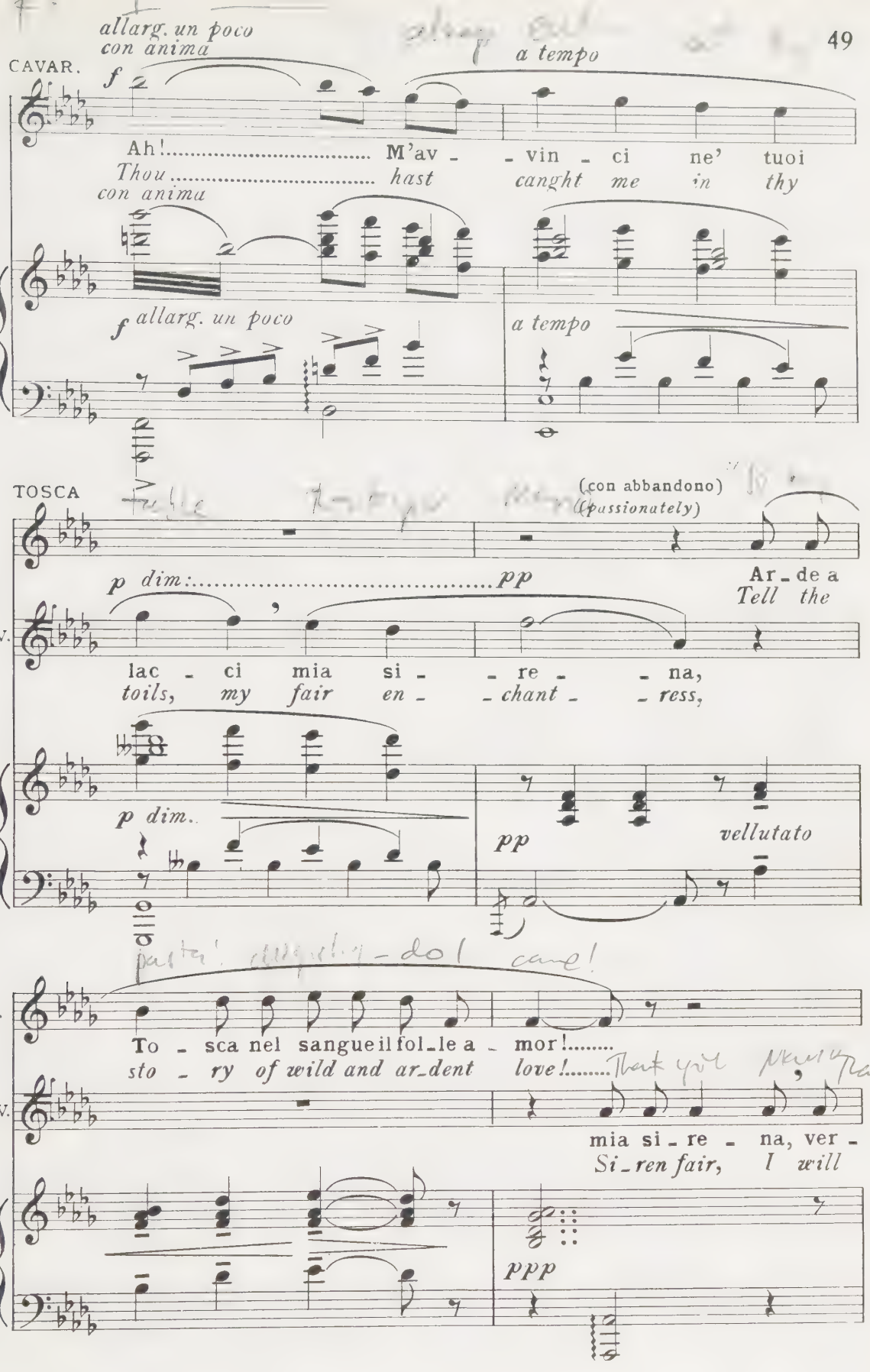

T.
mon - do in - ter,
pien d'a - mo - re e di mi -
love - birds hide,
safe and hap - py, side by
mf
T.
- ster ?.....
side ?.....
6
mf
p
p armonioso
Ped.
allarg.
a tempo
f
T.
Al tuo fian - co sen - ti - re per le si - len -
29
When the skies are calm and clear We'll lis - ten to the
f allarg.
p a tempo


T.
-zïo - se stellate ombre, sa - lir le vo - ci del - le co - -
voi - ces that on_ly lo_vers hear When na_ture herself re - joi - -
T.
- se!..
- ces!..
p
Ped.
T.
Dai bo - schi e dai ro - ve - ti, dal_l'ar - se
From all the flow'rs that bloom in that earth - ly
p

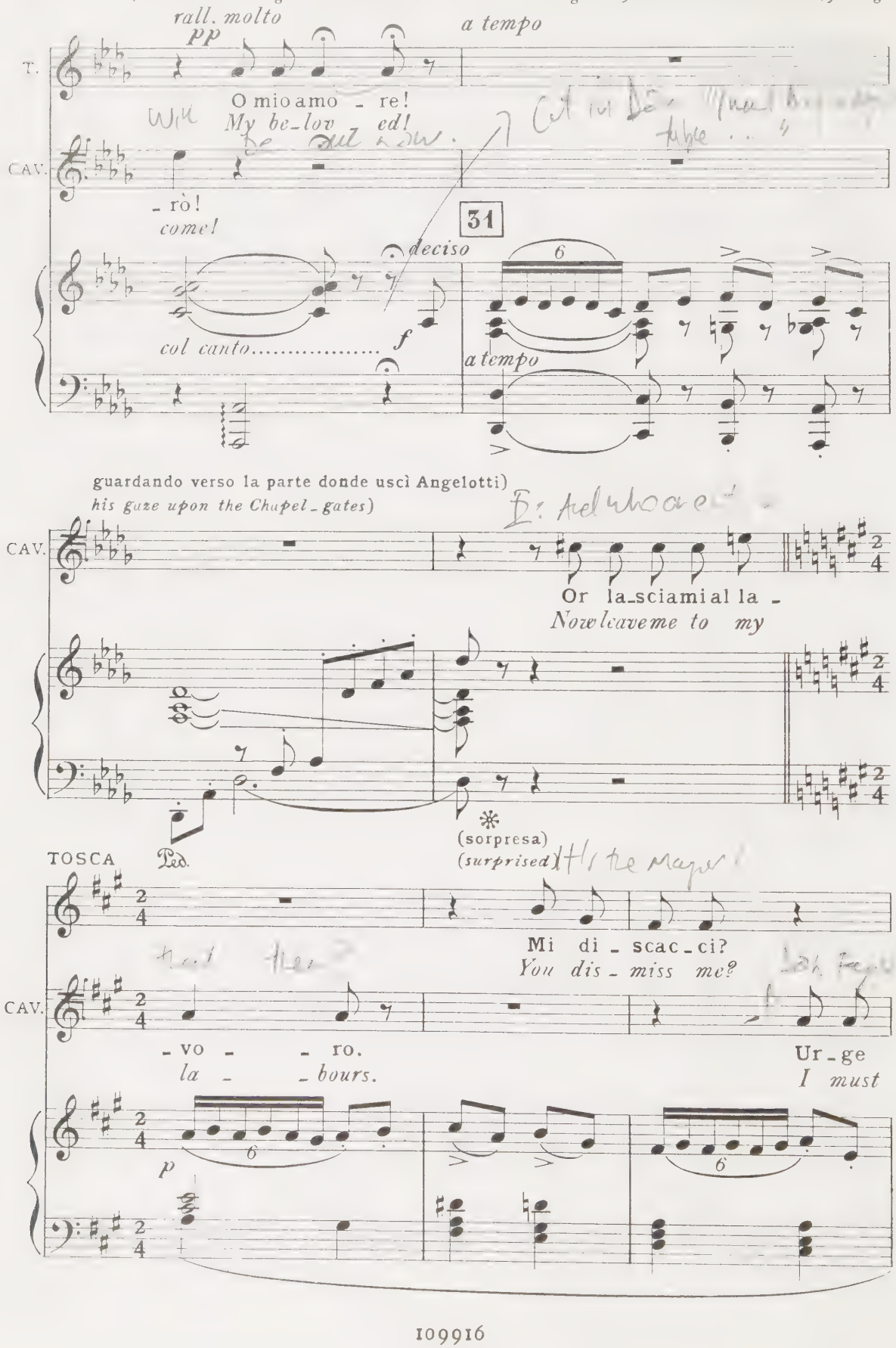

T.
er - be,
Ai - denn
dal - l'i - mo dei fran_ti se_pol -
Late bree - zes with summer fragrance
pp
T.
- cre - ti o_do_ro - si di ti - mo, la not_te e_scon bi -
la - den cull per_fumes that, blend - ed, e_voke a strange mys_
pp
rall.
stentando
T.
_sbigli di mi_nu_sco_li a_mo - ri e per_fi_di con_si - gli
_terious sen_sa_tion Rife with sub_tle and sweet in_toxi - ca - tion,
col canto
stentato
Ped.

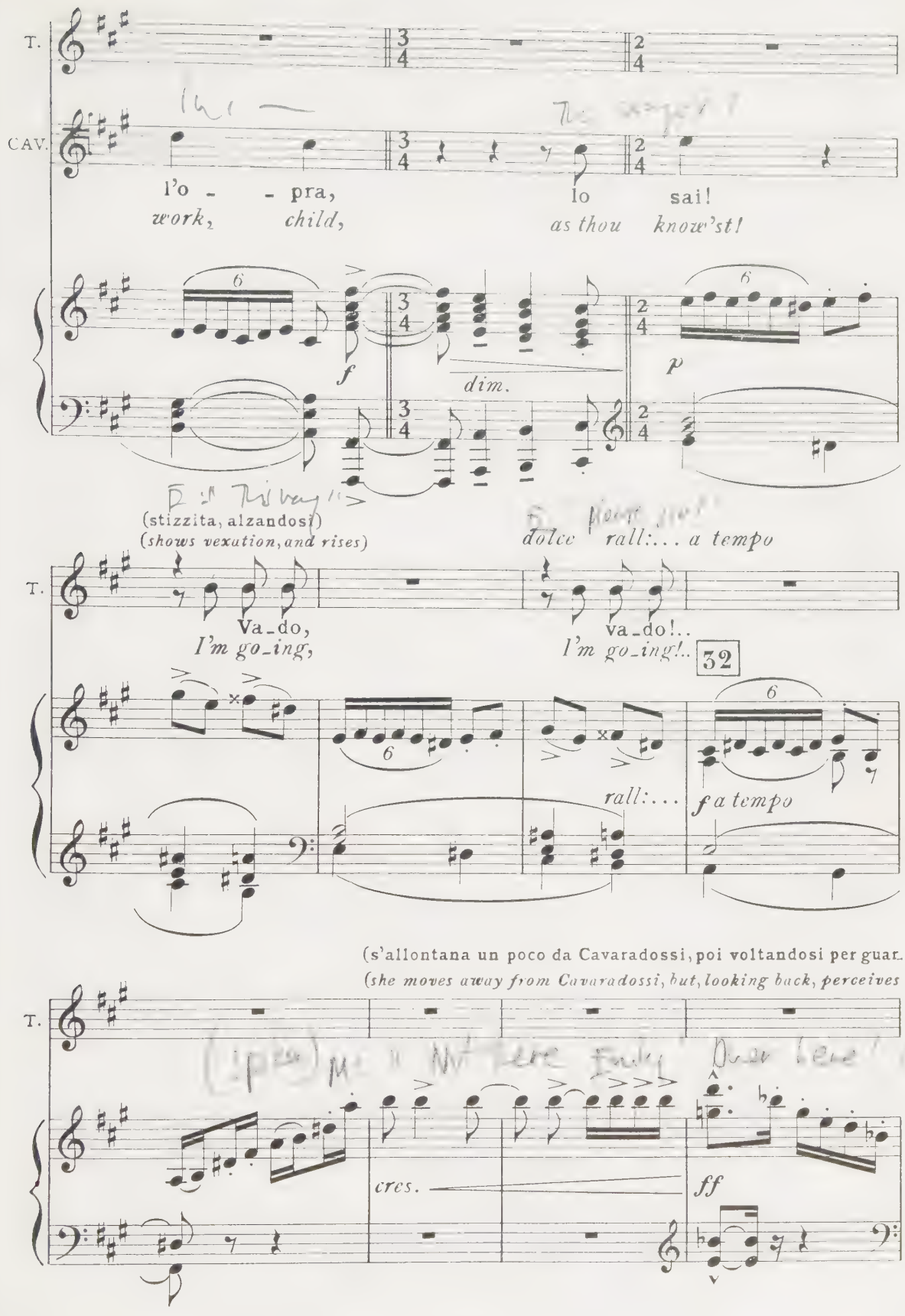

T.
che am - mol - li - sco - no i cuo - - ri.
Sub - tle and sweet in - tox - i - ca - - tion.
Opp.
cuo - - - ri.
ca - - - tion
mf
p
mf
p
poco rit.
T.
Fio - ri - te, o campi immen - si, pal - pi -
The bab - bling brooks, the rust - ling leaves and
30
p poco rit.
a tempo
T.
- ta - te au - re ma - ri - ne, au - re ma -
gras - ses, the night - birds be - la - ted, the chirping
a tempo


rit.
T.
-ri - ne nel lu-nare al-bor,
red-breast, the coo-ing tur-tle-dove,
pp poco rit:...
a tempo
m.d.
espressivo
T.
ah... ..... pio-ve-te vo-lut - tà, vol-te stel-la - te!
Mur-mur the sto-ry of the joy that all sur-pas-ses!
f
T.
Ar - - de in Tosca un fol-le a-mor!
Tell the tale of ar-dent love!
cres.

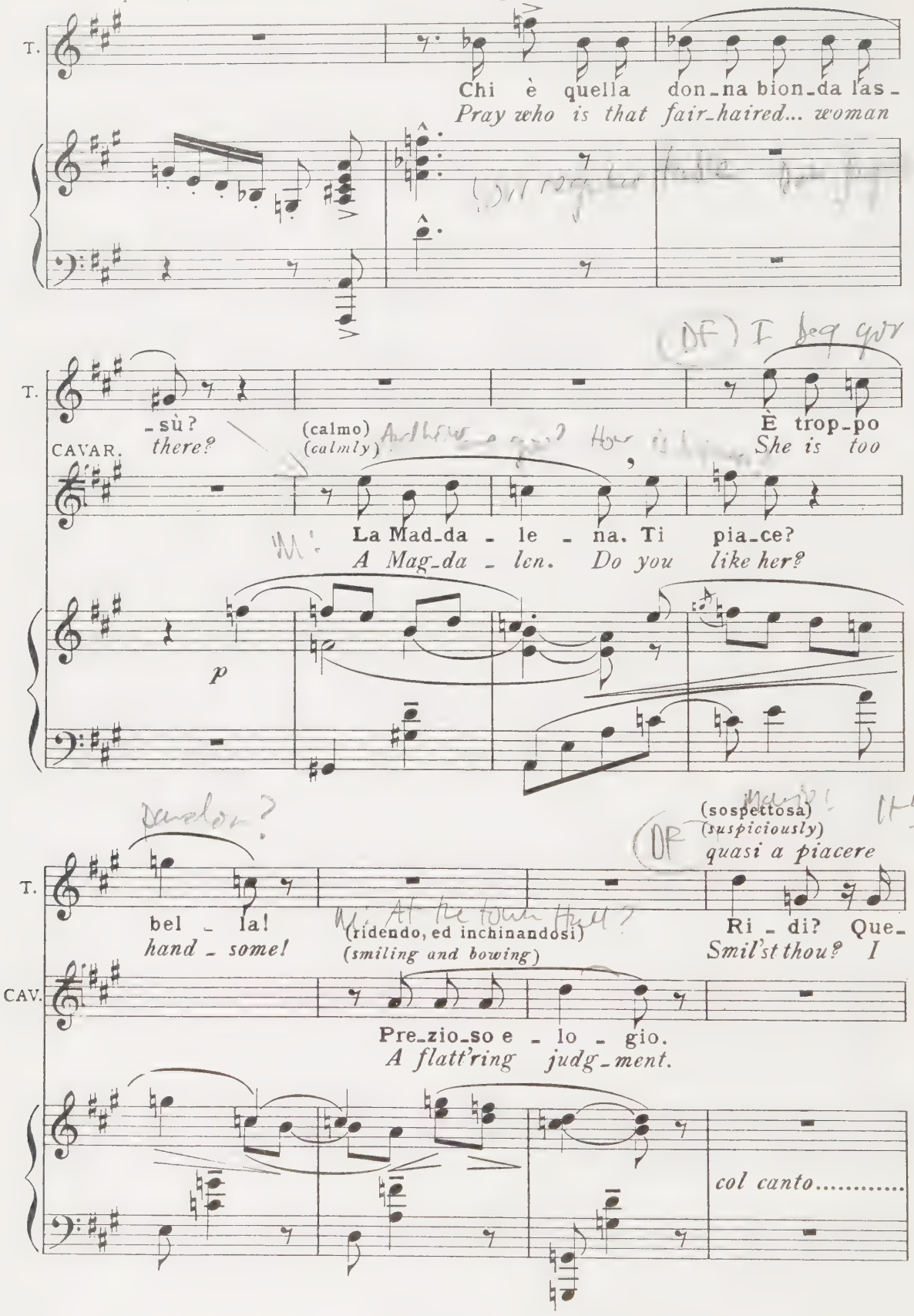

allarg. un poco
con anima
a tempo
CAVAR.
Ah! ..... M'av - - vin - ci ne' tuoi
Thou ..... hast canght me in thy
con anima
allarg. un poco
a tempo
TOSCA
(con abbandono)
(passionately)
p dim: ..... pp
Ar - de a
Tell the
CAV.
lac - ci mia si - - re - - na,
toils, my fair en - - chant - - ress,
p dim.
pp
vellutato
T.
To - sca nel sangue il fol - le a - mor! .....
sto - ry of wild and ar - dent love! .....
CAV.
mia si - re - na, ver -
Si - ren fair, I will
ppp

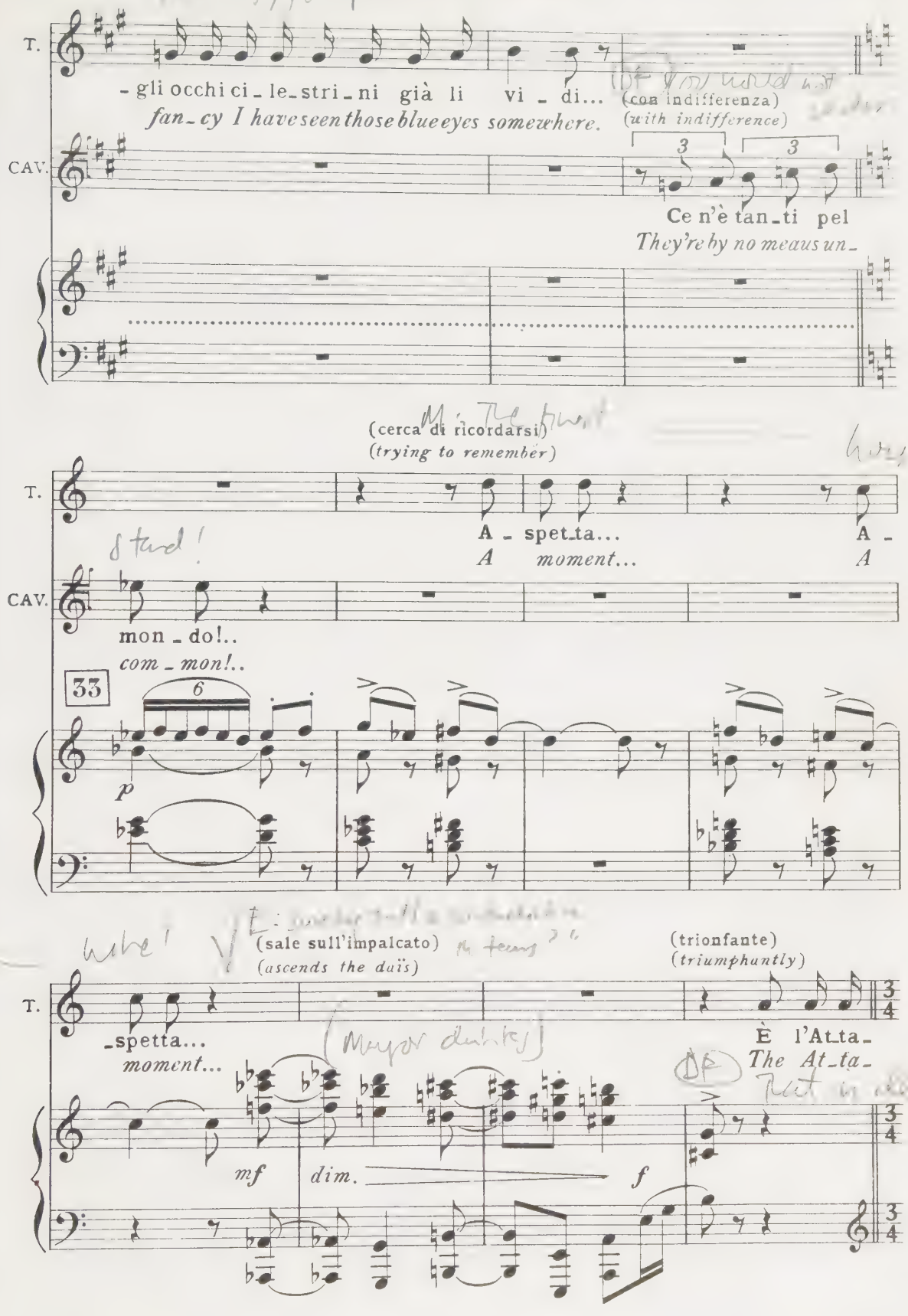
(reclinando la testa sulla spalla di Cavaradossi, che quasi subito si allontana un poco
(leans her head against Cavaradossi's shoulder. Straightway he draws back a little, fixing

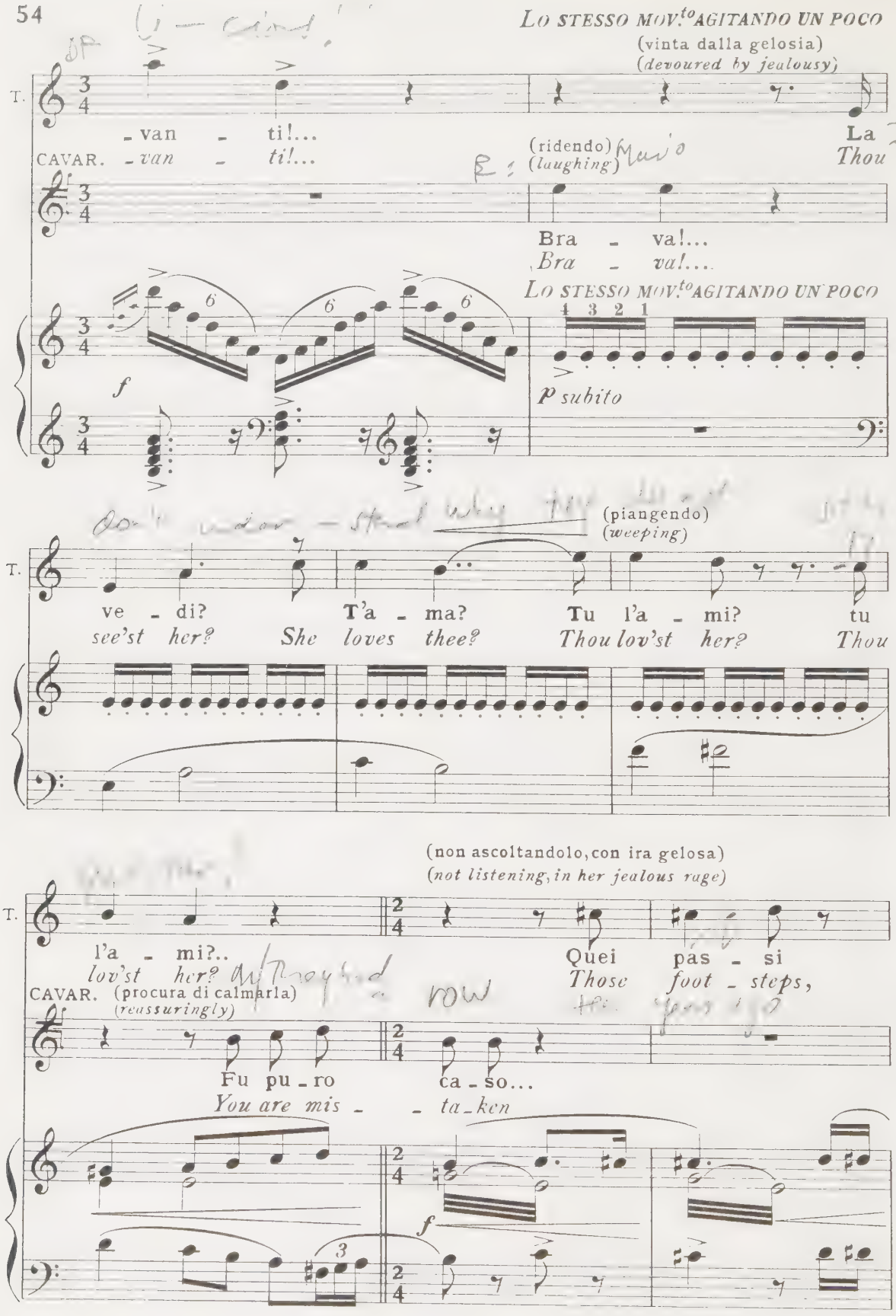


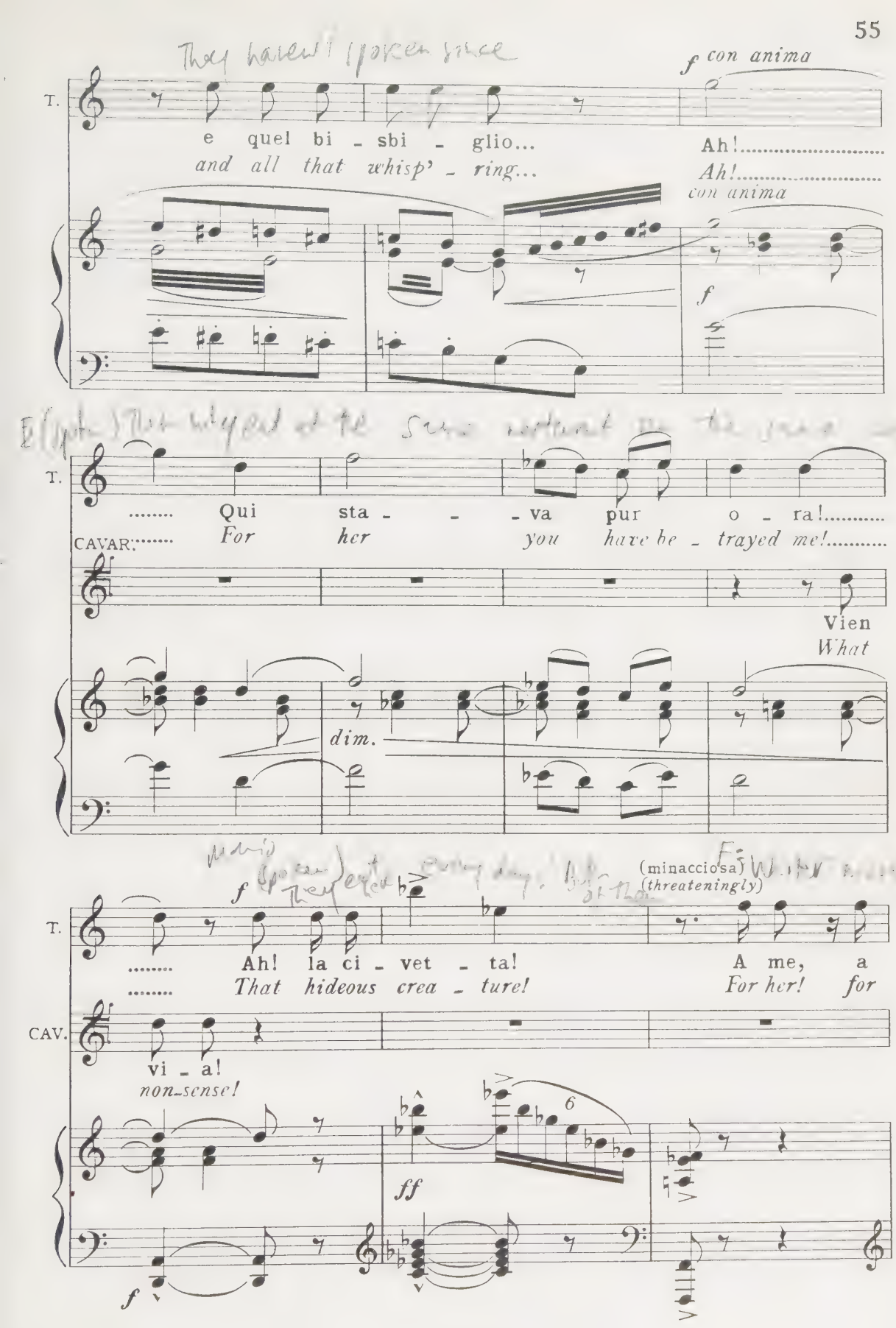

T.
CAV.
l'o - - pra,
work, child,
lo sai!
as thou know'st!
f
dim.
p
(stizzita, alzandosi)
(shows vexation, and rises)
dolce rall:... a tempo
T.
Va_do,
I'm go_ing,
va_do!..
I'm go_ing!..
32
rall:...
f a tempo
(s'allontana un poco da Cavaradossi, poi voltandosi per guar.
(she moves away from Cavaradossi, but, looking back, perceives
T.
cres.
ff

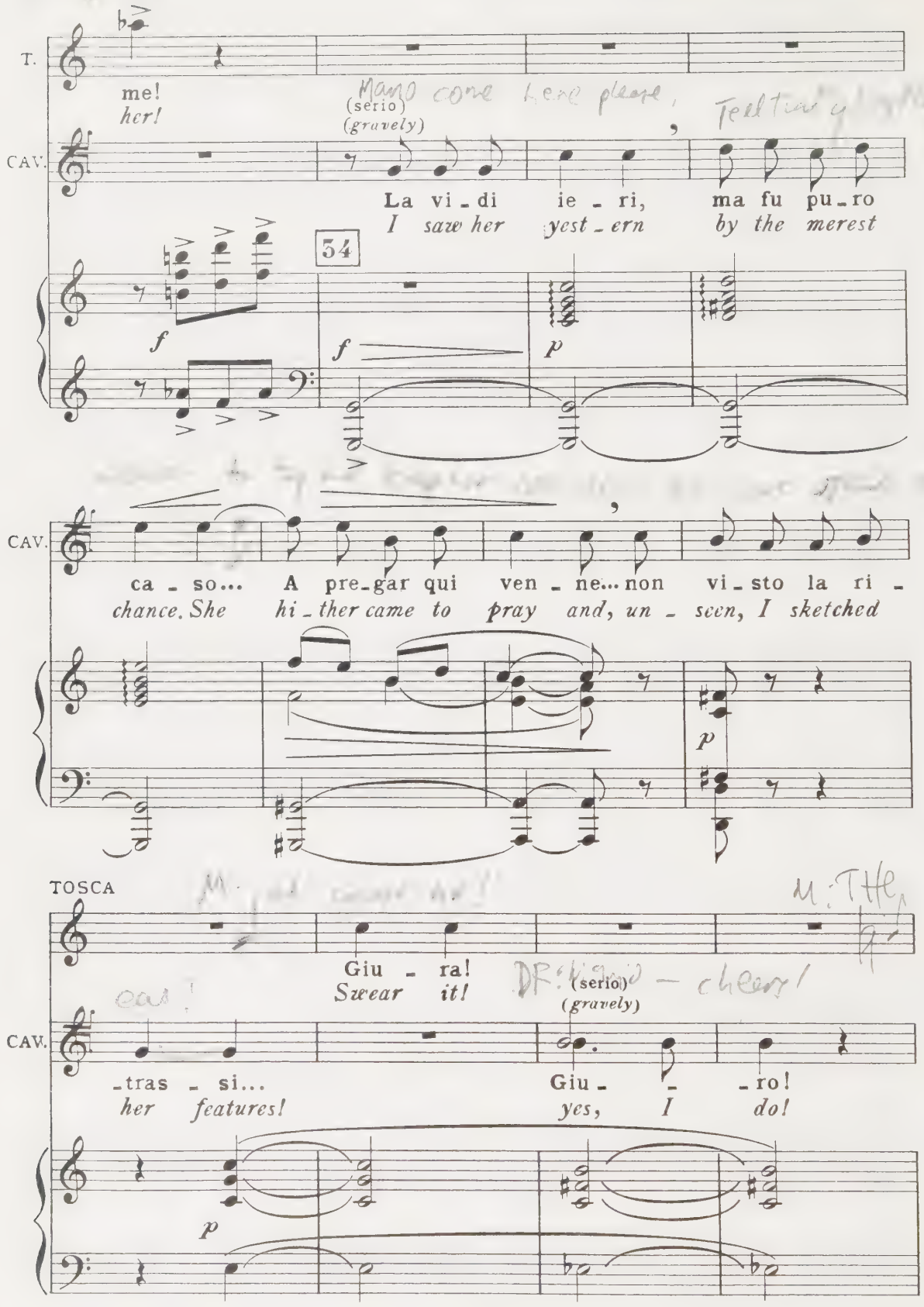
darlo, vede il quadro, ed agitatissima ritorna presso Cavaradossi)
the picture, and returns to Cavaradossi much agitated)

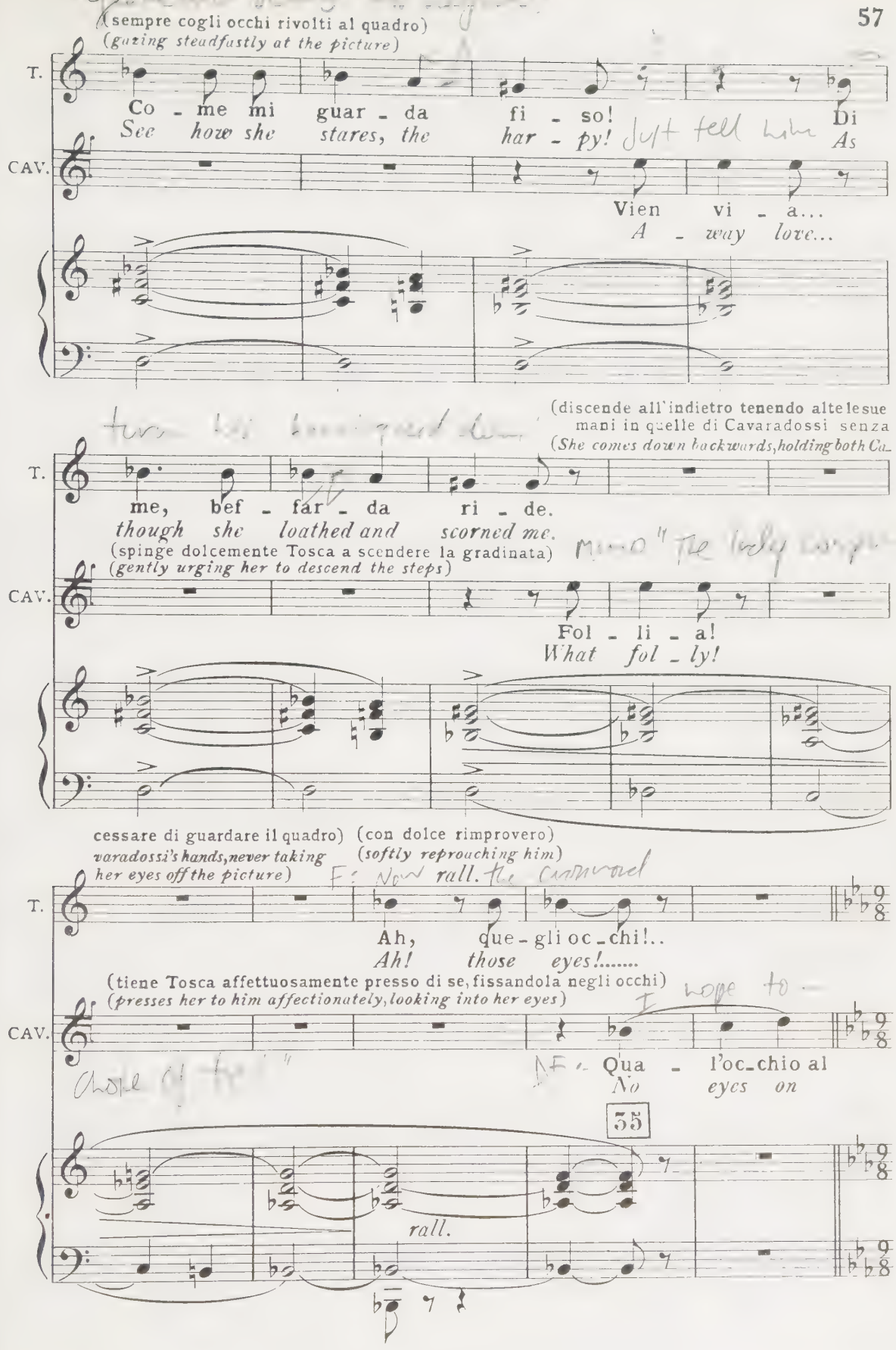


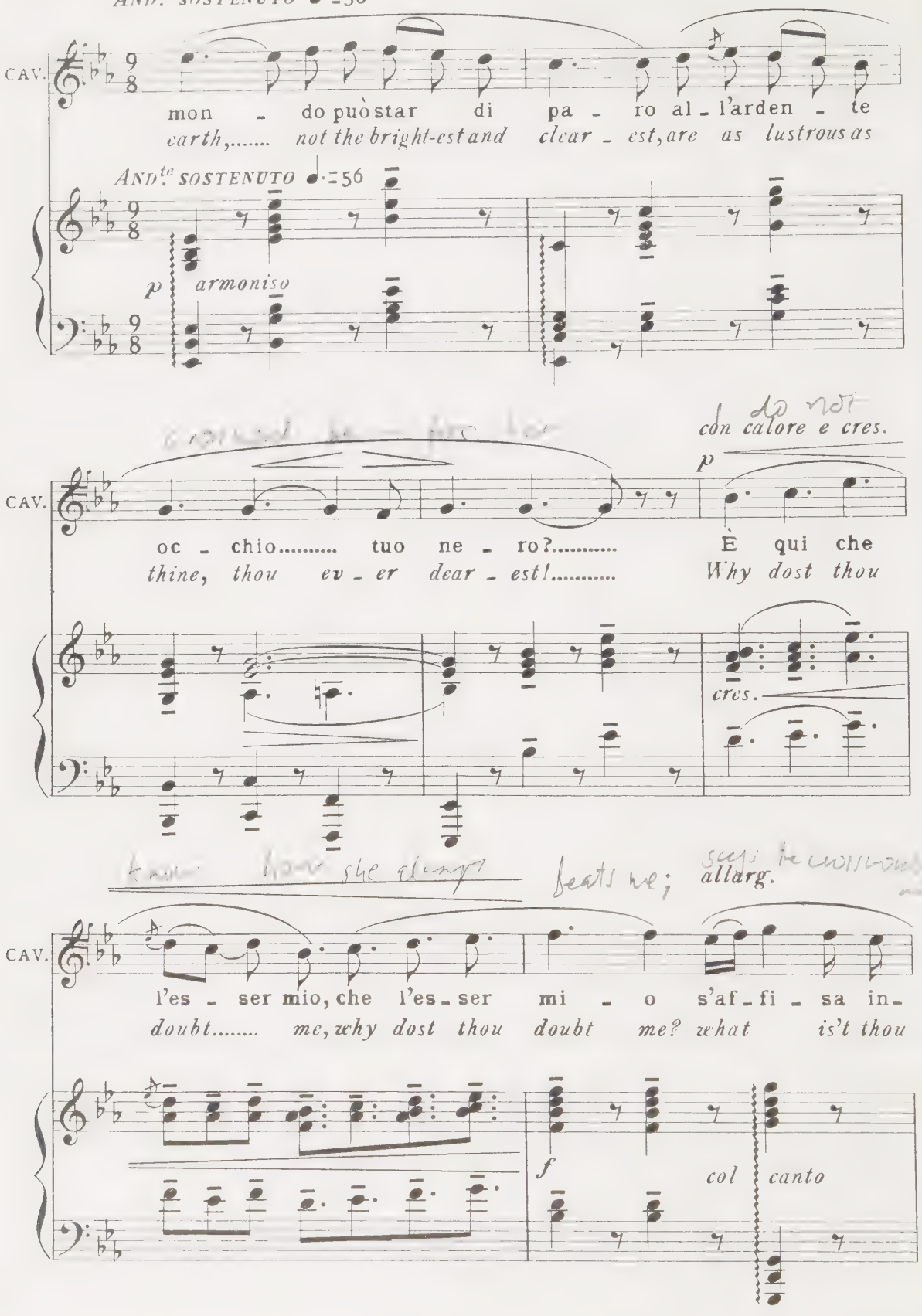

T.
-gli occhi ci_le_stri_ni già li vi_di...
fan_cy I have seen those blue eyes somewhere.
(con indifferenza)
(with indifference)
CAV.
3
3
Ce n'è tan_ti pel
They're by no means un_
(cerca di ricordarsi)
(trying to remember)
T.
A_spet_ta...
A moment...
A
CAV.
mon_do!..
com_mon!..
33
6
p
(sale sull'impalcato)
(ascends the daïs)
(trionfante)
(triumphantly)
T.
_spetta...
moment...
È l'At_ta_
The At_ta_
mf
dim.
f

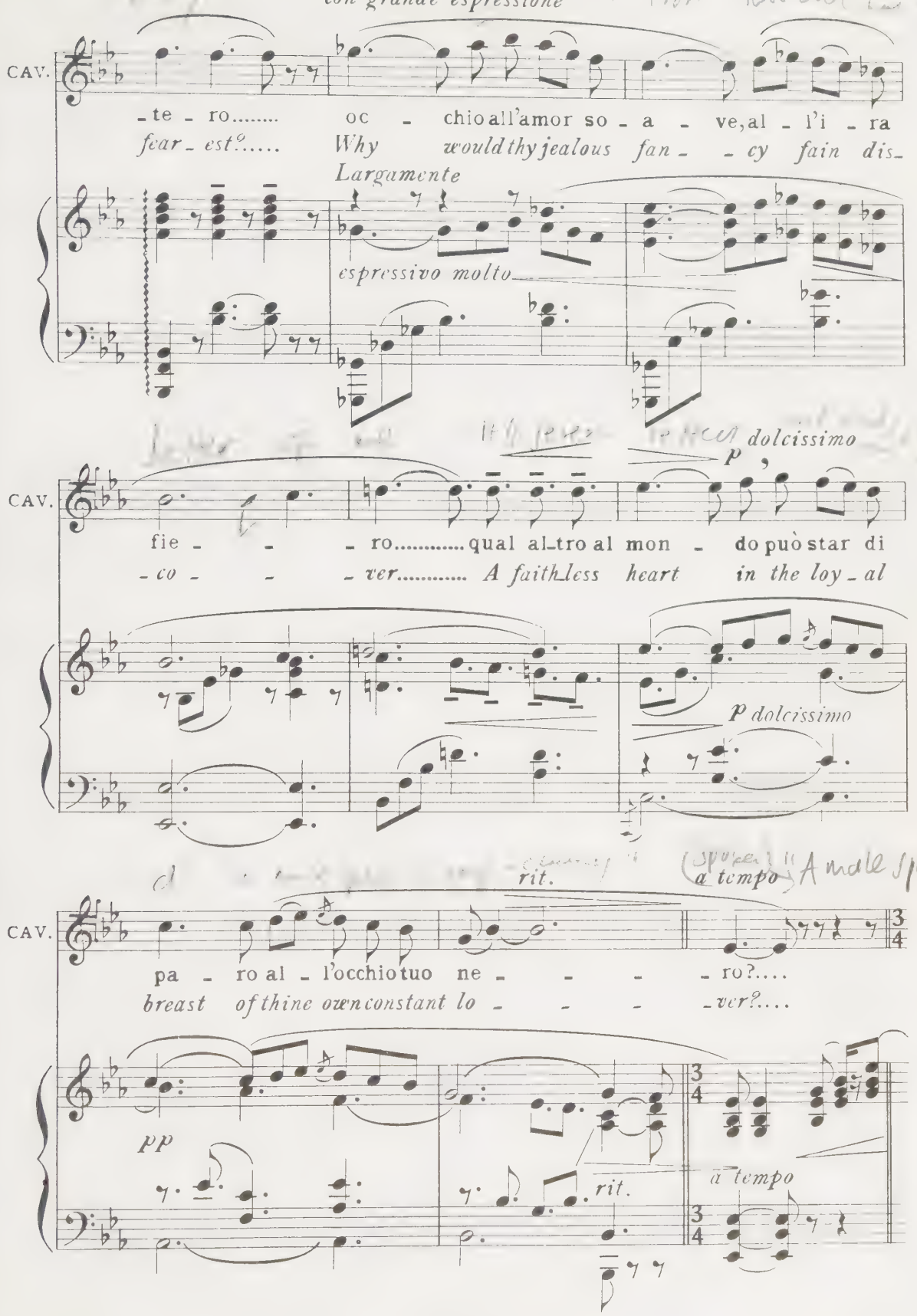

LO STESSO MOV.to AGITANDO UN POCO
(vinta dalla gelosia)
(devoured by jealousy)
T.
- van - ti!...
CAVAR. - van - ti!...
La
Thou
(ridendo)
(laughing)
Bra - va!...
Bra - va!...
LO STESSO MOV.to AGITANDO UN POCO
4 3 2 1
f
p subito
(piangendo)
(weeping)
ve - di?
see'st her?
T'a - ma?
She loves thee?
Tu l'a - mi?
Thou lov'st her?
tu
Thou
(non ascoltandolo, con ira gelosa)
(not listening, in her jealous rage)
l'a - mi?..
lov'st her?
Quei pas - si
Those foot - steps,
CAVAR. (procura di calmarla)
(reassuringly)
Fu pu - ro ca - so...
You are mis - - ta - ken
f


T.
e quel bi - sbi - glio...
and all that whisp' - ring...
f con anima
Ah!.....
Ah!.....
con anima
f
T.
..... Qui sta - - - va pur o - ra!.....
CAVAR:..... For her you have be - trayed me!.....
Vien
What
dim.
f
(minacciosa)
(threateningly)
T.
..... Ah! la ci - vet - ta!
..... That hideous crea - ture!
A me, a
For her! for
CAV.
vi - a!
non-sense!
ff
f


T.
me!
her!
(serio)
(gravely)
CAV.
La vi - di ie - ri, ma fu pu - ro
I saw her yest - ern by the merest
54
f
f
p
CAV.
ca - so... A pre - gar qui ven - ne... non vi - sto la ri -
chance. She hi - ther came to pray and, un - seen, I sketched
p
TOSCA
Giu - ra!
Swear it!
(serio)
(gravely)
CAV.
- tras - si...
her features!
Giu - - - ro!
yes, I do!
p


(sempre cogli occhi rivolti al quadro)
(gazing steadfastly at the picture)
T.
Co - me mi guar - da fi - so! Di
See how she stares, the har - py! As
CAV.
Vien vi - a...
A - way love...
(discende all'indietro tenendo alte le sue mani in quelle di Cavaradossi senza
(She comes down backwards, holding both Ca-
T.
me, bef - far - da ri - de.
though she loathed and scorned me.
(spinge dolcemente Tosca a scendere la gradinata)
(gently urging her to descend the steps)
CAV.
Fol - li - a!
What fol - ly!
cessare di guardare il quadro)
varadossi's hands, never taking her eyes off the picture)
(con dolce rimprovero)
(softly reproaching him)
T.
Ah, que - gli oc - chi!..
Ah! those eyes!.....
(tiene Tosca affettuosamente presso di se, fissandola negli occhi)
(presses her to him affectionately, looking into her eyes)
CAV.
Qua - l'oc - chio al
No eyes on
35
rall.


And.te sostenuto ♩.=56
CAV.
mon - do può star di pa - ro al - l'arden - te
earth,..... not the bright-est and clear - est, are as lustrous as
And.te sostenuto ♩.=56
p armoniso
con calore e cres.
p
CAV.
oc - chio..... tuo ne - ro?..... È qui che
thine, thou ev - er dear - est!..... Why dost thou
cres.
allarg.
CAV.
l'es - ser mio, che l'es - ser mi - o s'af - fi - sa in -
doubt..... me, why dost thou doubt me? what is't thou
f col canto


Largamente
con grande espressione
CAV.
-te - ro..... oc - chio all'amor so - a - ve, al - l'i - ra
fear - est?..... Why would thy jealous fan - - cy fain dis-
Largamente
espressivo molto
dolcissimo
CAV.
fie - - - ro..... qual al-tro al mon - do può star di
- co - - - ver..... A faithless heart in the loy - al
dolcissimo
rit.
a tempo
CAV.
pa - ro al - l'occhio tuo ne - - - - ro?....
breast of thine own constant lo - - - - ver?....
pp
rit.
a tempo

(rapita, appoggiando la testa alla spalla di Cavaradossi)
(carried away, resting her head on his bosom)

dolce, ma sentito ed espressivo

TOSCA

Oh co - me la sai be - - ne l'ar - te di far - ti a -

36 *Whe - ther thou'rt false or faith - - ful, Ma - rio, I must be -*

(maliziosamente)
(maliciously)

T. - ma - - re! Ma... fal - le gli oc - chi
- lieve thee! But let her eyes be

LENTO

ANDte MODto

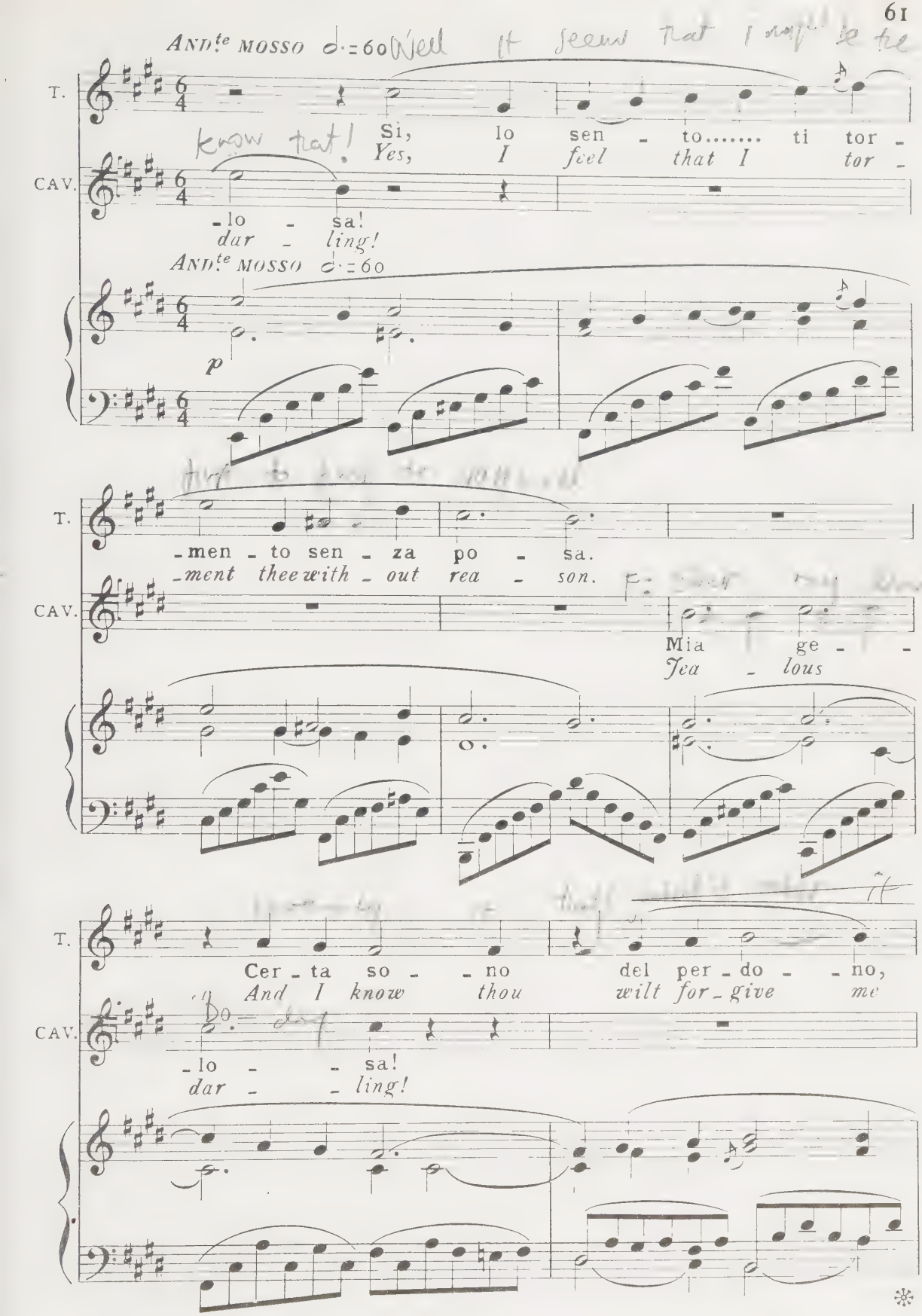
T. ne - ri!..
CAVAR. *black ones!..*

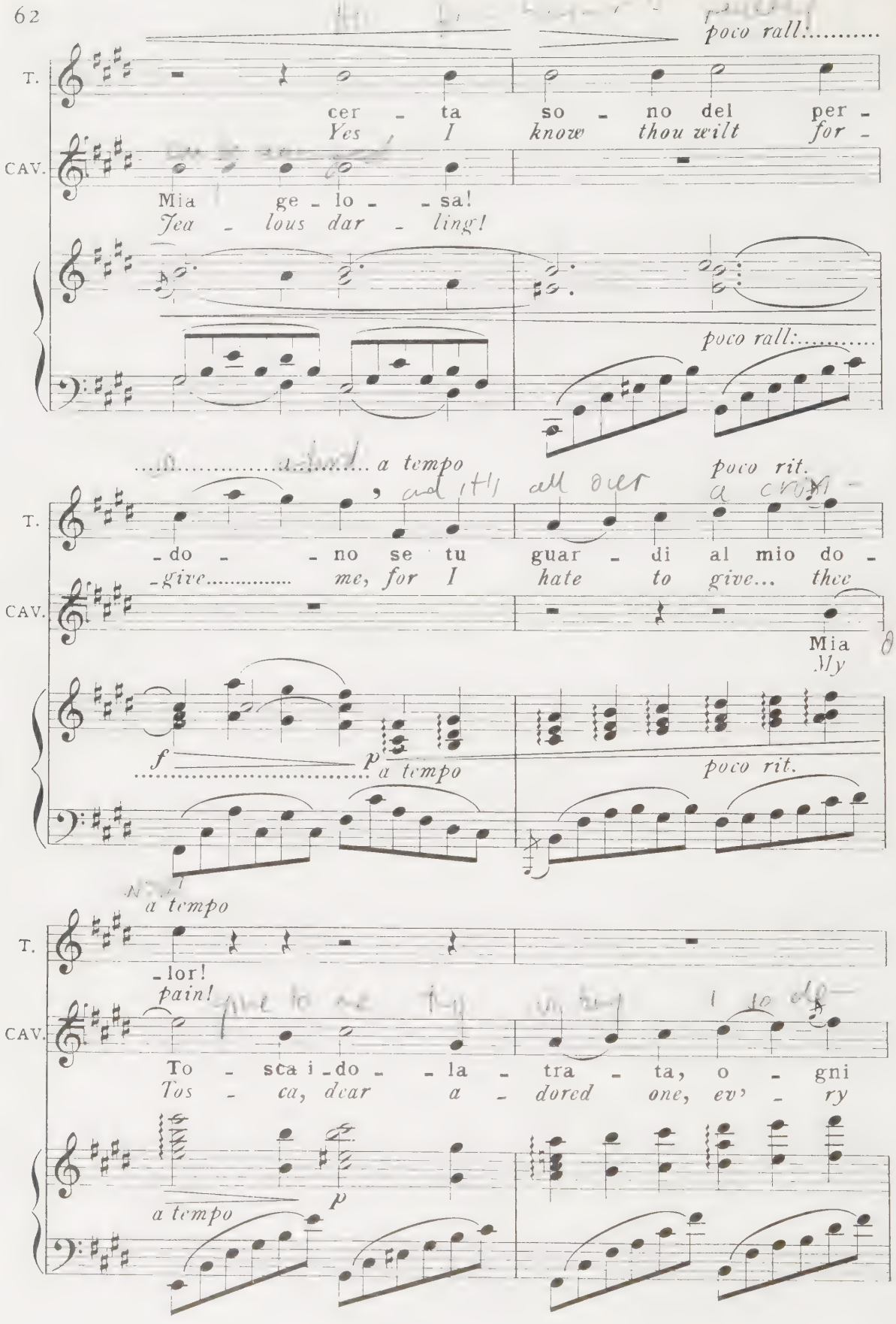
(teneramente)
(tenderly)

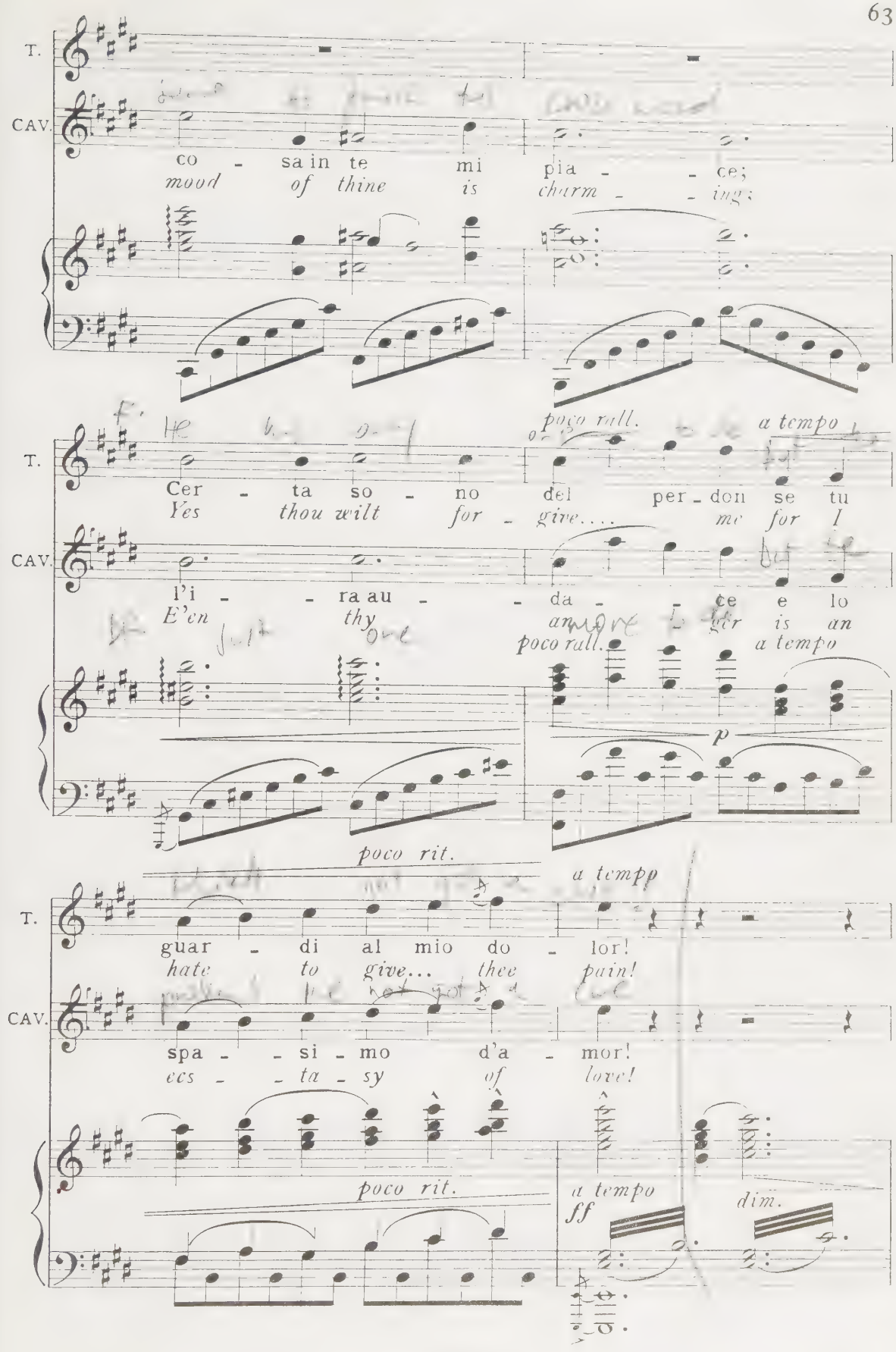
37 ANDte MODto

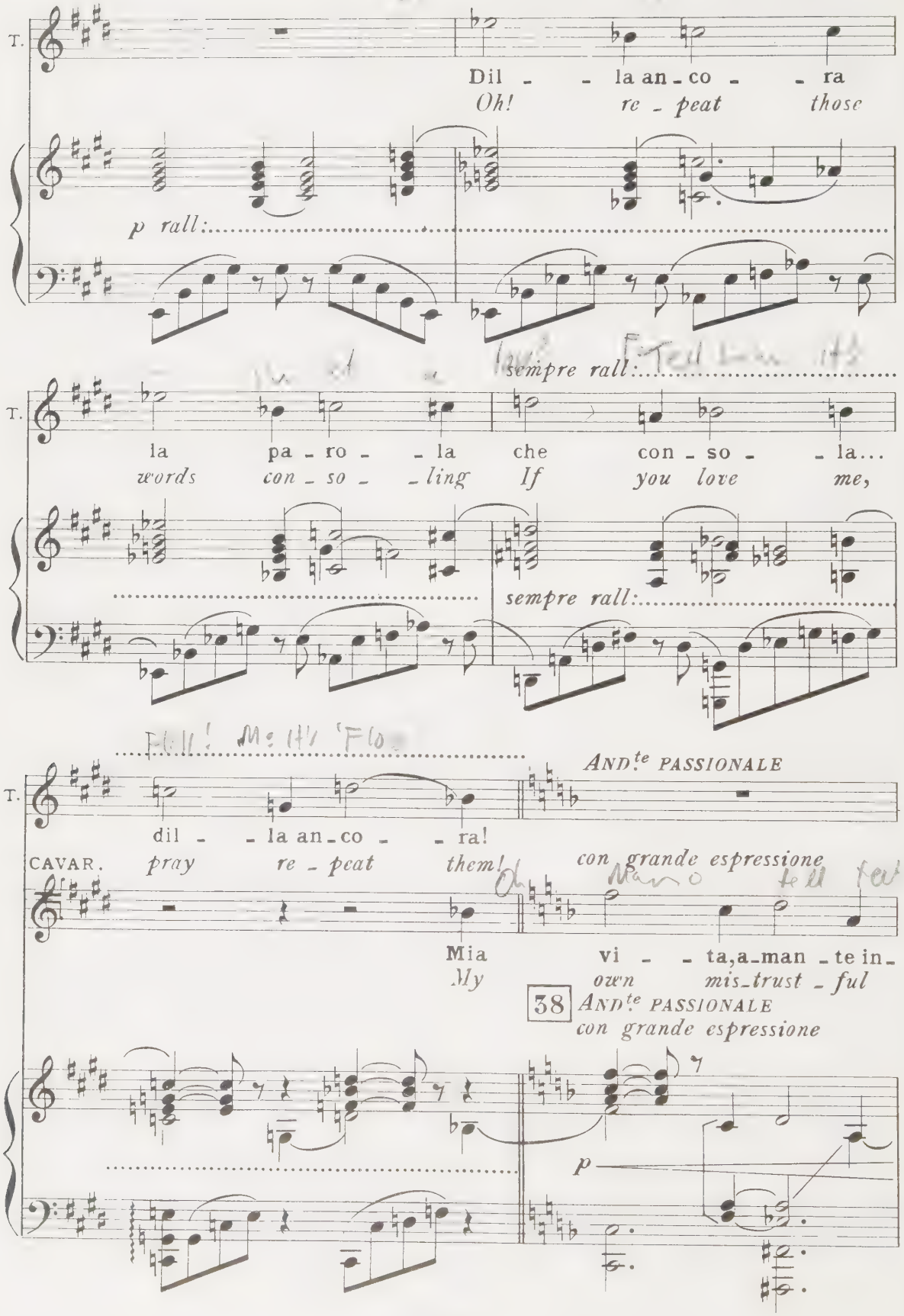
Mia ge -
Jea - lous

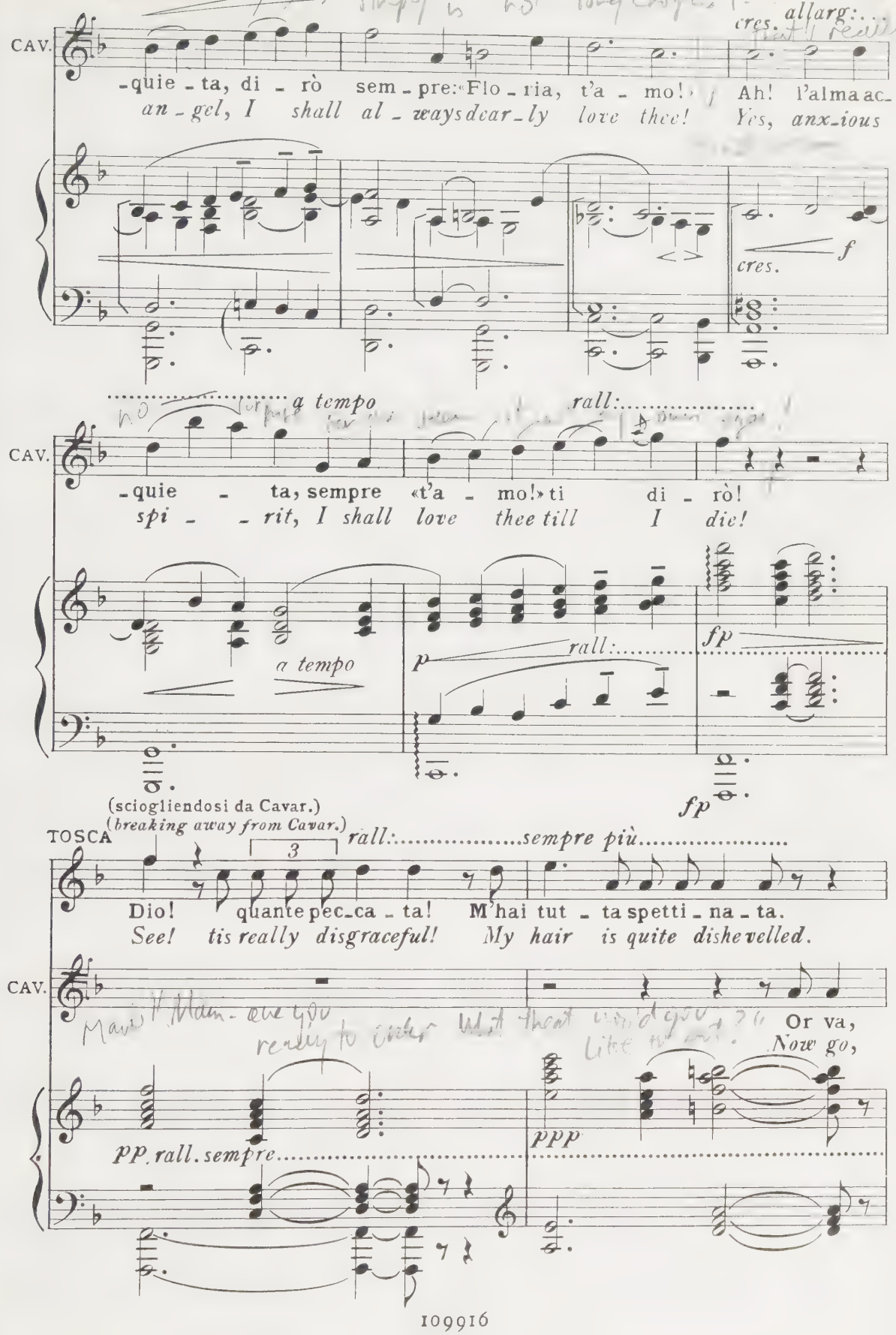
2 Ped.

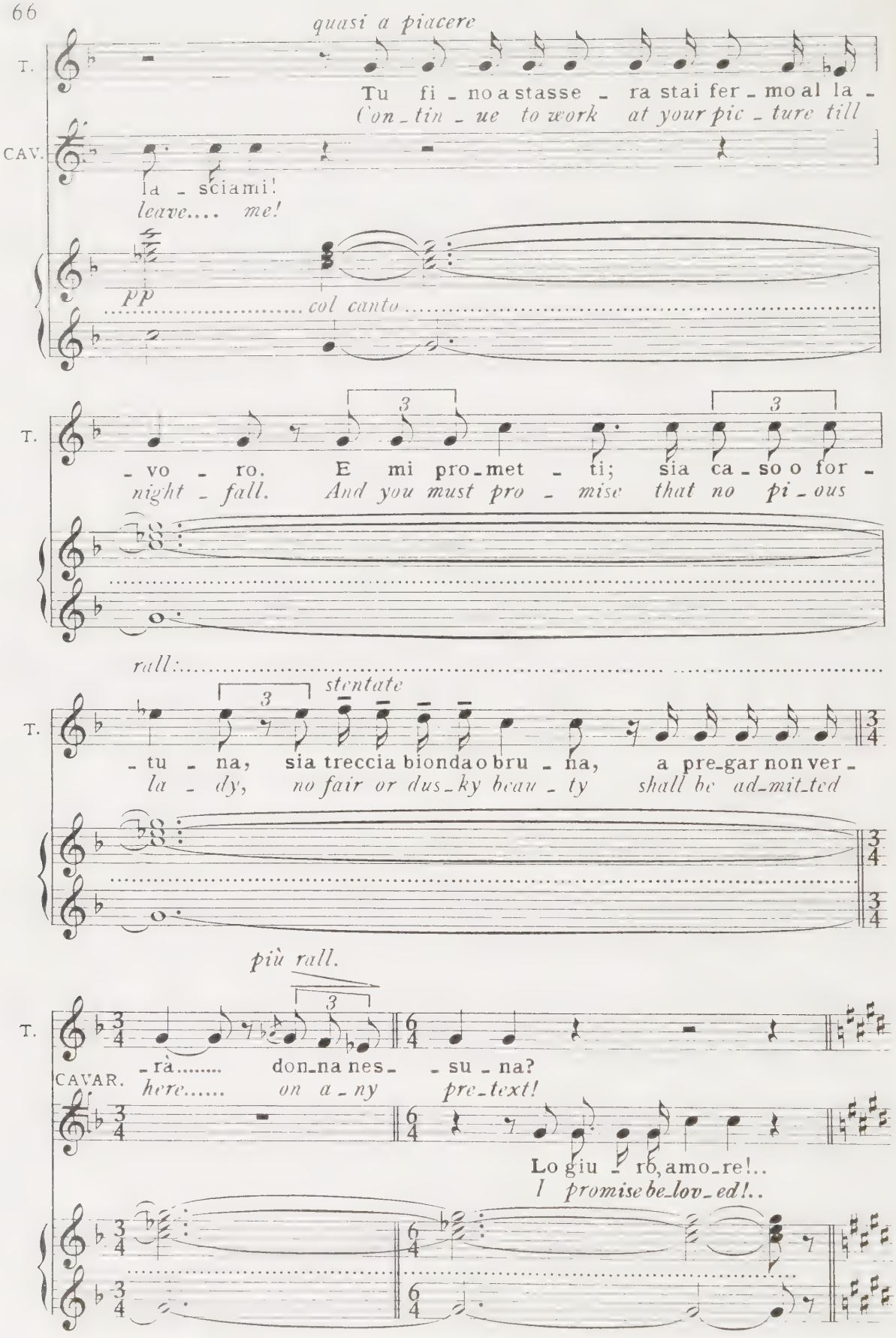

ANDte MOSSO ♩.=60
T.
Si, lo sen - to..... ti tor -
Yes, I feel that I tor -
CAV.
-lo - sa!
dar - ling!
ANDte MOSSO ♩.=60
p
T.
-men - to sen - za po - sa.
-ment thee with - out rea - son.
CAV.
Mia ge - -
Jea - lous
T.
Cer - ta so - - no del per - do - - no,
And I know thou wilt for - give me
CAV.
-lo - - sa!
dar - - ling!

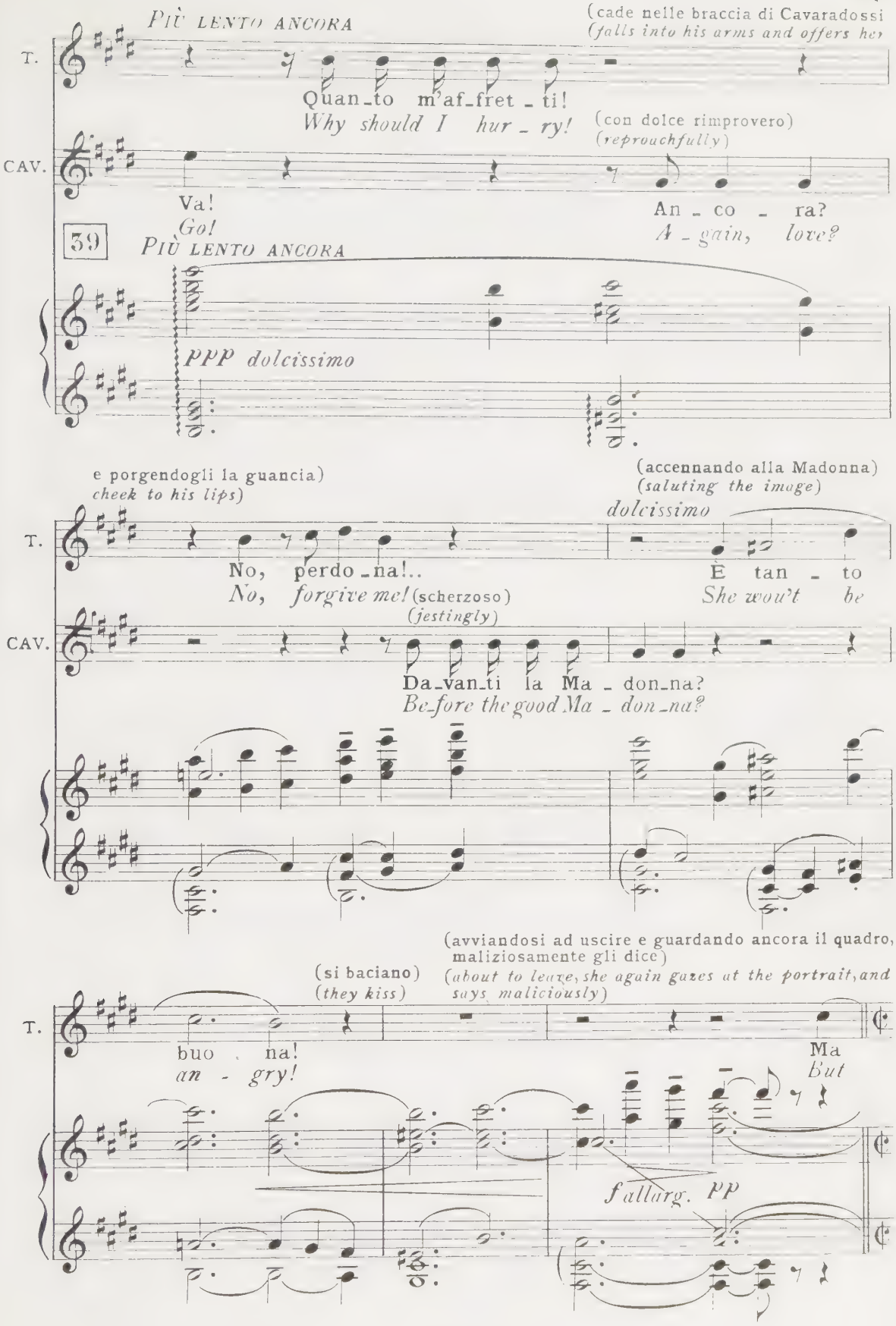

poco rall:.....
T.
cer - ta so - no del per -
Yes I know thou wilt for -
CAV.
Mia ge - lo - - sa!
Jea - lous dar - ling!
poco rall:.....
a tempo
poco rit.
T.
- do - - no se tu guar - di al mio do -
- give..... me, for I hate to give... thee
CAV.
Mia
My
f
p
a tempo
poco rit.
a tempo
T.
- lor!
pain!
CAV.
To - sca i - do - - la - tra - ta, o - gni
Tos - ca, dear a - dored one, ev' - ry
a tempo
p

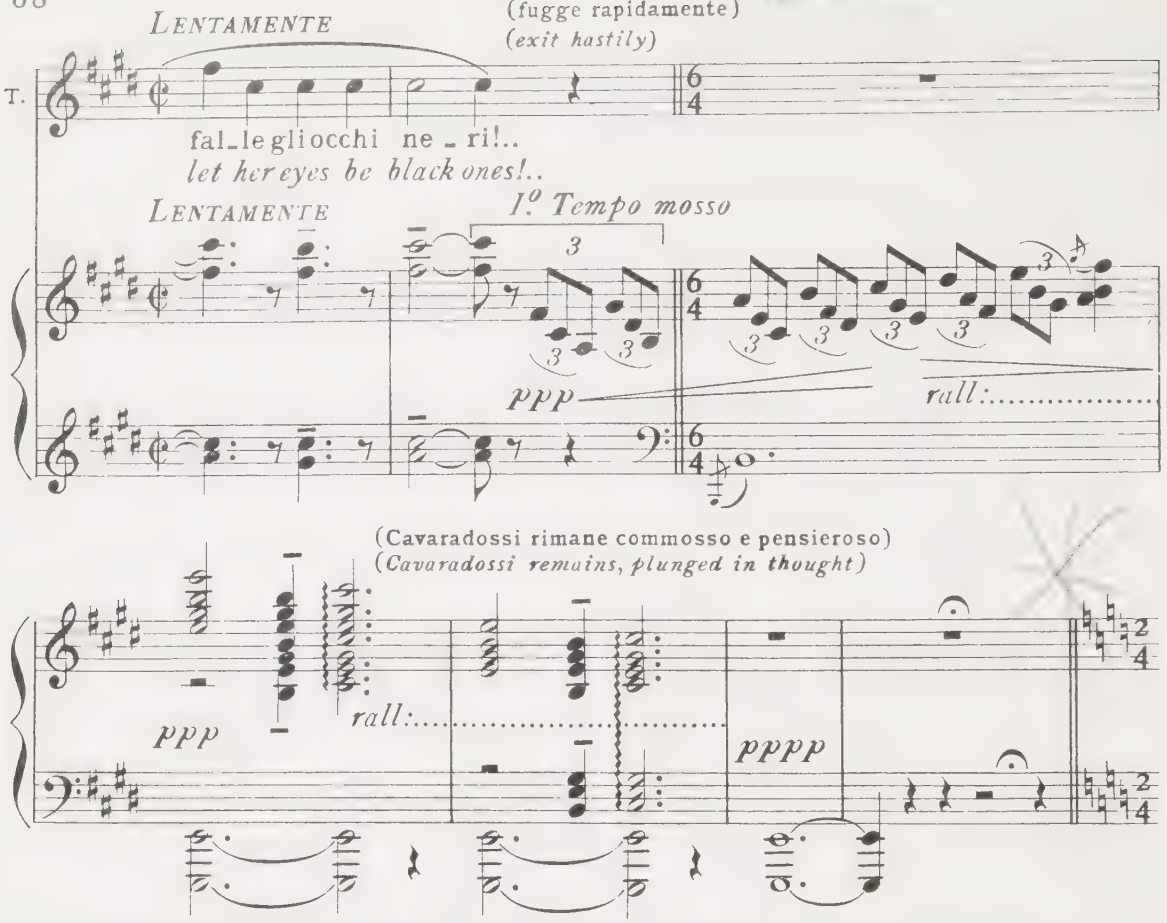

T.
CAV.
co - sa in te mi pia - - ce;
mood of thine is charm - - ing;
poco rall.
a tempo
Cer - ta so - no del per - don se tu
Yes thou wilt for - give.... me for I
l'i - - ra au - - da - - ce e lo
E'en thy amore ger is an
poco rall.
a tempo
p
poco rit.
a tempp
guar - di al mio do - lor!
hate to give... thee pain!
spa - - si - mo d'a - mor!
ecs - - ta - sy of love!
poco rit.
a tempo
ff
dim.


T.
Dil - - la an - co - - ra
Oh! re - peat those
p rall:
sempre rall:
T.
la pa - ro - - la che con - so - - la...
words con - so - - ling If you love me,
sempre rall:
ANDte PASSIONALE
T.
dil - - la an - co - - ra!
CAVAR. pray re - peat them!
con grande espressione
Mia vi - - ta, a - man - te in -
My own mis - trust - ful
38
ANDte PASSIONALE
con grande espressione
p

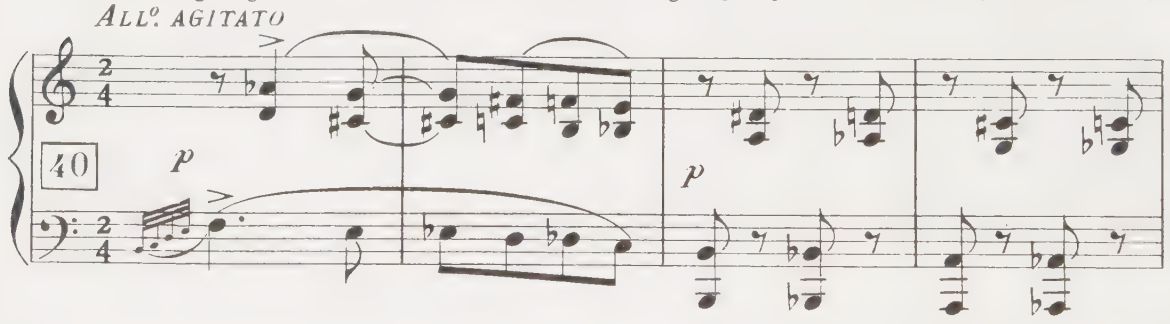

CAV.
-quie - ta, di - rò sem - pre: «Flo - ria, t'a - mo!» Ah! l'alma ac-
an - gel, I shall al - ways dear - ly love thee! Yes, anx - ious
cres. allarg:
cres.
f
a tempo
rall:
CAV.
-quie - ta, sempre «t'a - mo!» ti di - rò!
spi - - rit, I shall love thee till I die!
a tempo
p
rall:
fp
fp
(sciogliendosi da Cavar.)
(breaking away from Cavar.)
TOSCA
3
rall:
sempre più
Dio! quante pec - ca - ta! M'hai tut - ta spetti - na - ta.
See! tis really disgraceful! My hair is quite dishevelled.
CAV.
Or va,
Now go,
pp rall. sempre
ppp


quasi a piacere
T.
Tu fi - no a stasse - ra stai fer - mo al la -
Con - tin - ue to work at your pic - ture till
CAV.
la - sciami!
leave.... me!
pp
col canto
T.
- vo - ro. E mi pro - met - ti; sia ca - so o for -
night - fall. And you must pro - mise that no pi - ous
rall:
stentate
T.
- tu - na, sia treccia bionda o bru - na, a pre - gar non ver -
la - dy, no fair or dus - ky beau - ty shall be ad - mit - ted
più rall.
T.
- rà..... don - na nes - - su - na?
CAVAR.
here..... on a - ny pre - text!
Lo giu - rò, amo - re!..
I promise be - lov - ed!..

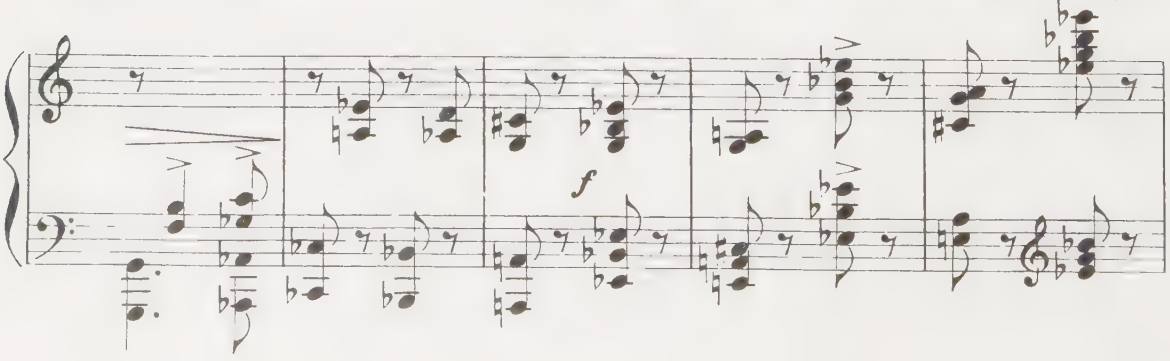

PIÙ LENTO ANCORA
(cade nelle braccia di Cavaradossi
(falls into his arms and offers her
T.
Quan_to m'af_fret_ti!
Why should I hur_ry!
(con dolce rimprovero)
(reprouchfully)
CAV.
Va!
Go!
An_co_ra?
A_gain, love?
39
PIÙ LENTO ANCORA
PPP dolcissimo
e porgendogli la guancia)
cheek to his lips)
(accennando alla Madonna)
(saluting the image)
dolcissimo
T.
No, perdo_na!..
No, forgive me!
(scherzoso)
(jestingly)
È tan_to
She wou't be
CAV.
Da_van_ti la Ma_don_na?
Be_fore the good Ma_don_na?
(si baciano)
(they kiss)
(avviandosi ad uscire e guardando ancora il quadro, maliziosamente gli dice)
(about to leave, she again gazes at the portrait, and says maliciously)
T.
buo_na!
an_gry!
Ma
But
fallarg. PP



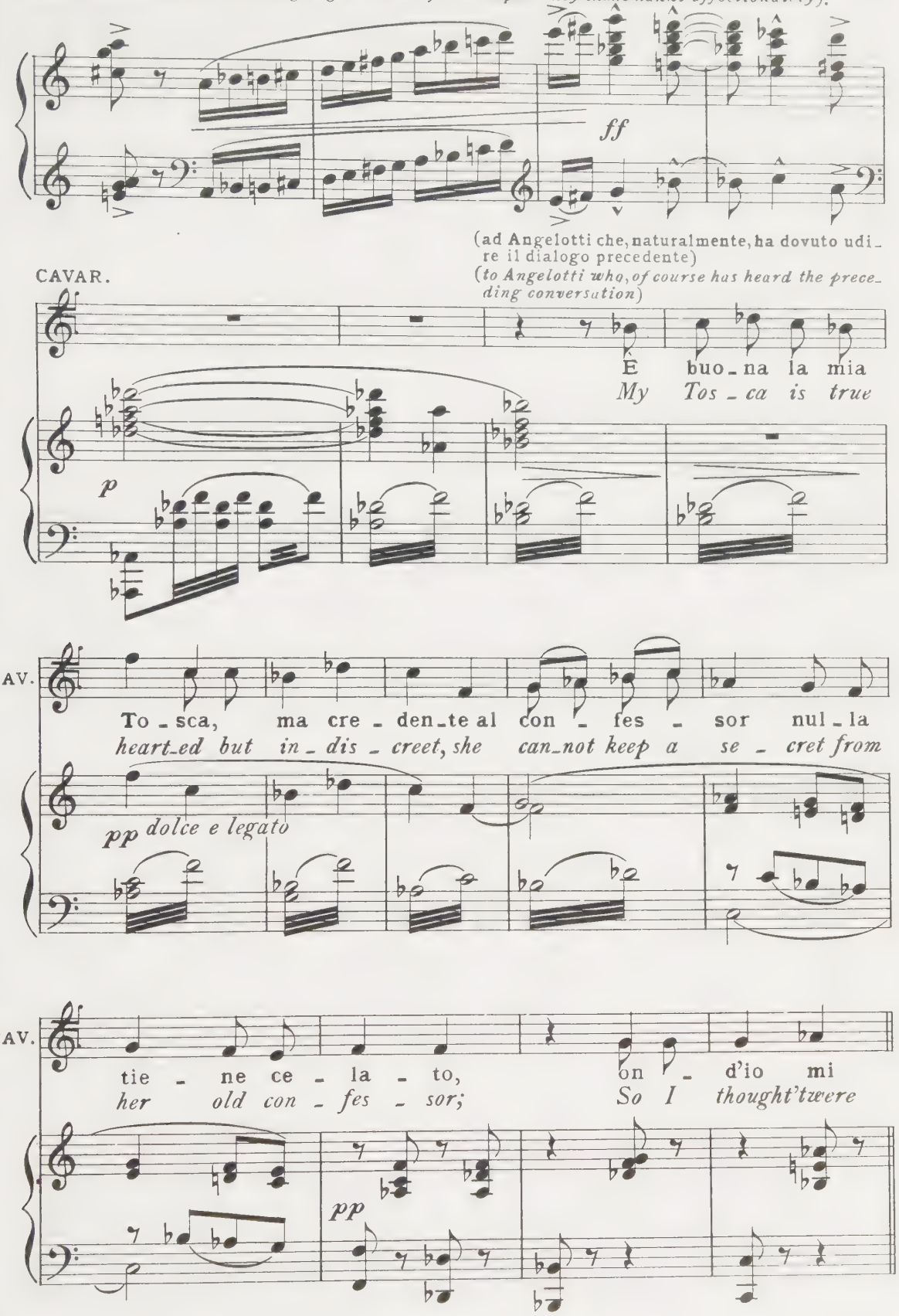
(Cavaradossi rammentandosi di Angelotti, sta ascoltando se Tosca s'è allontanata; socchiude la
(remembering Angelotti he listens to Tosca's retreating steps, opens the side-door, and looks out;

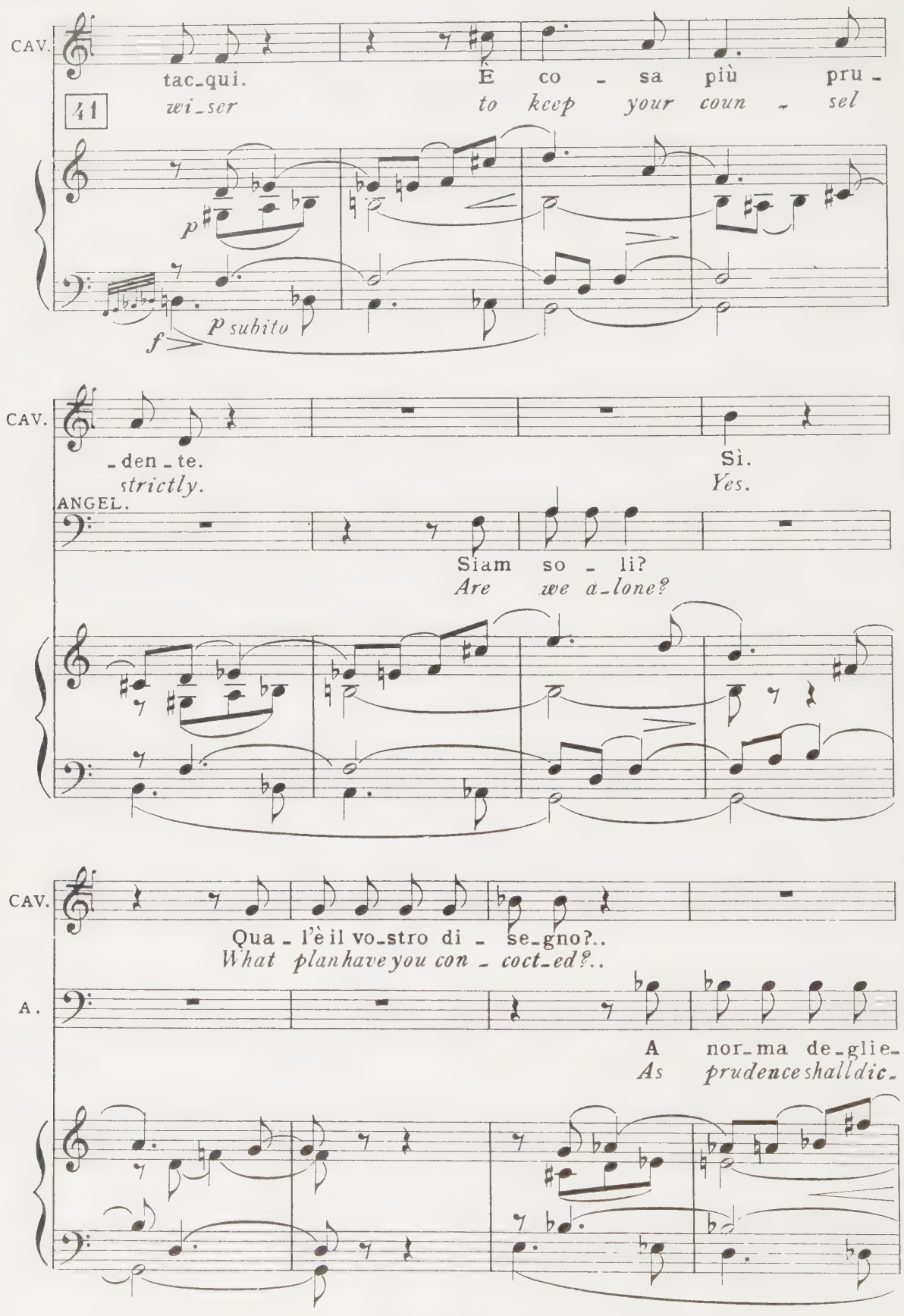


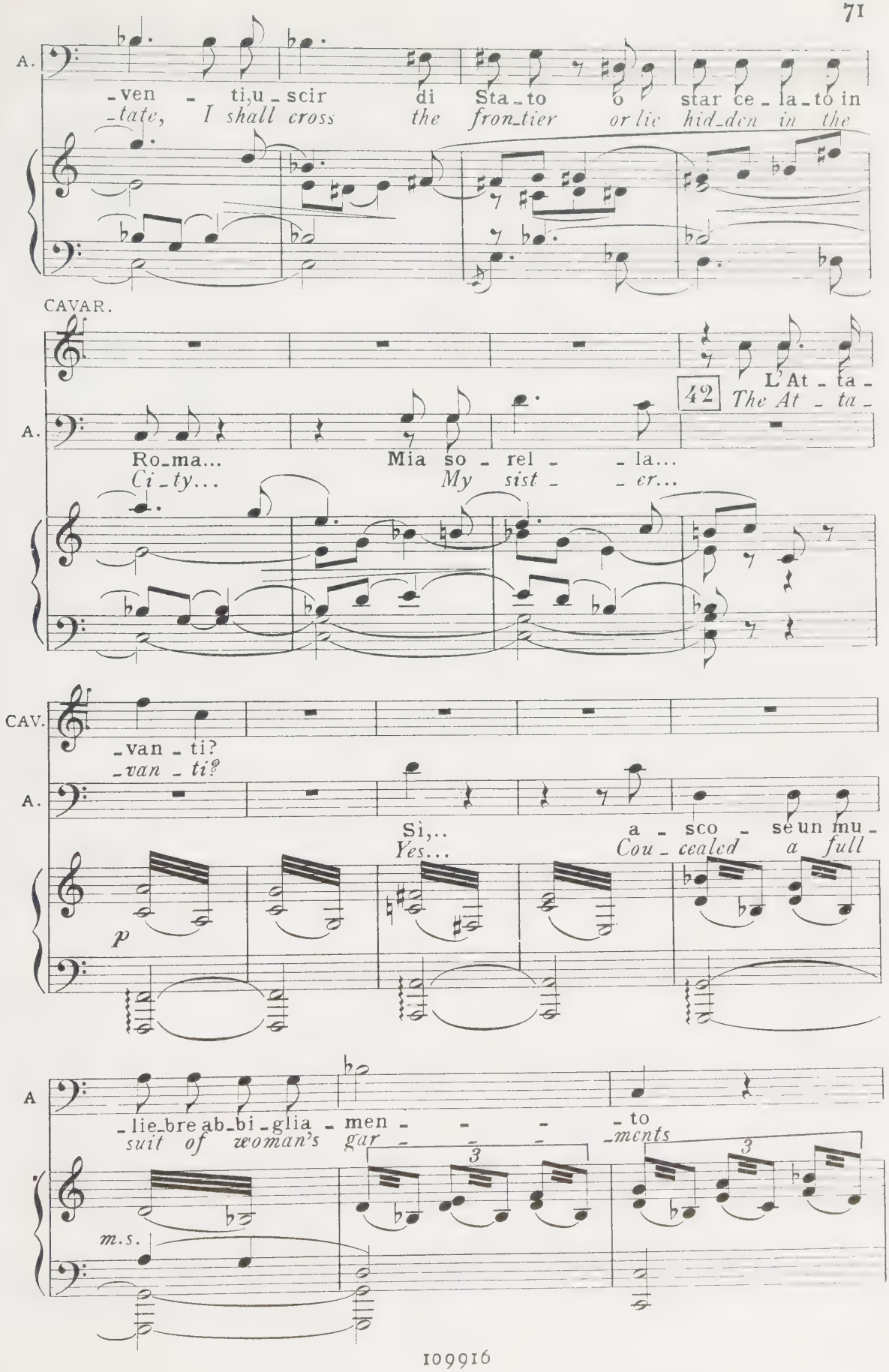
porticina e guarda fuori: visto tutto tranquillo corre alla Cappella: Angelotti appare dietro la can-
seeing that all is quiet, he hurries back to the Chapel. Angelotti appears behind the railings,

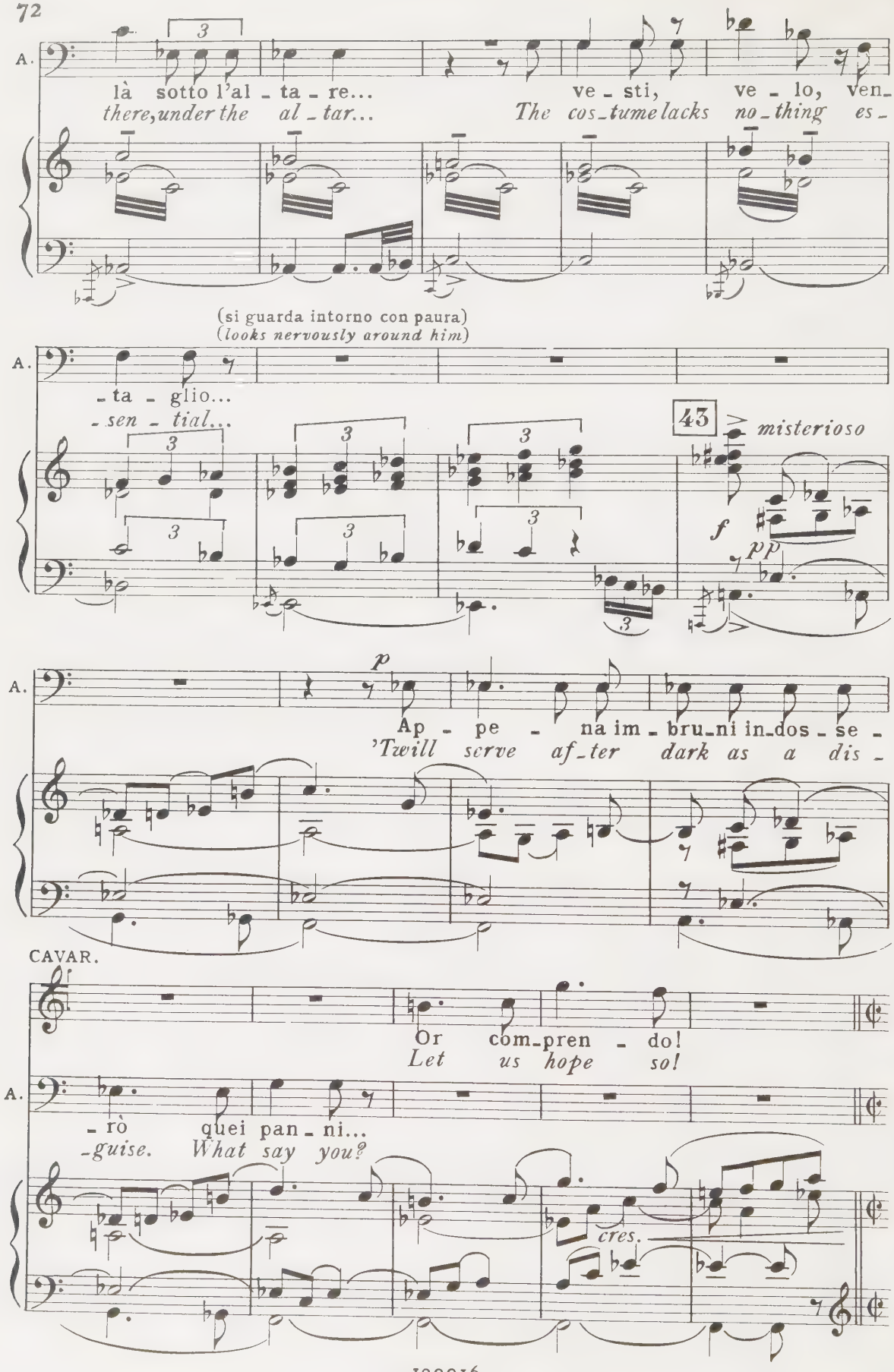


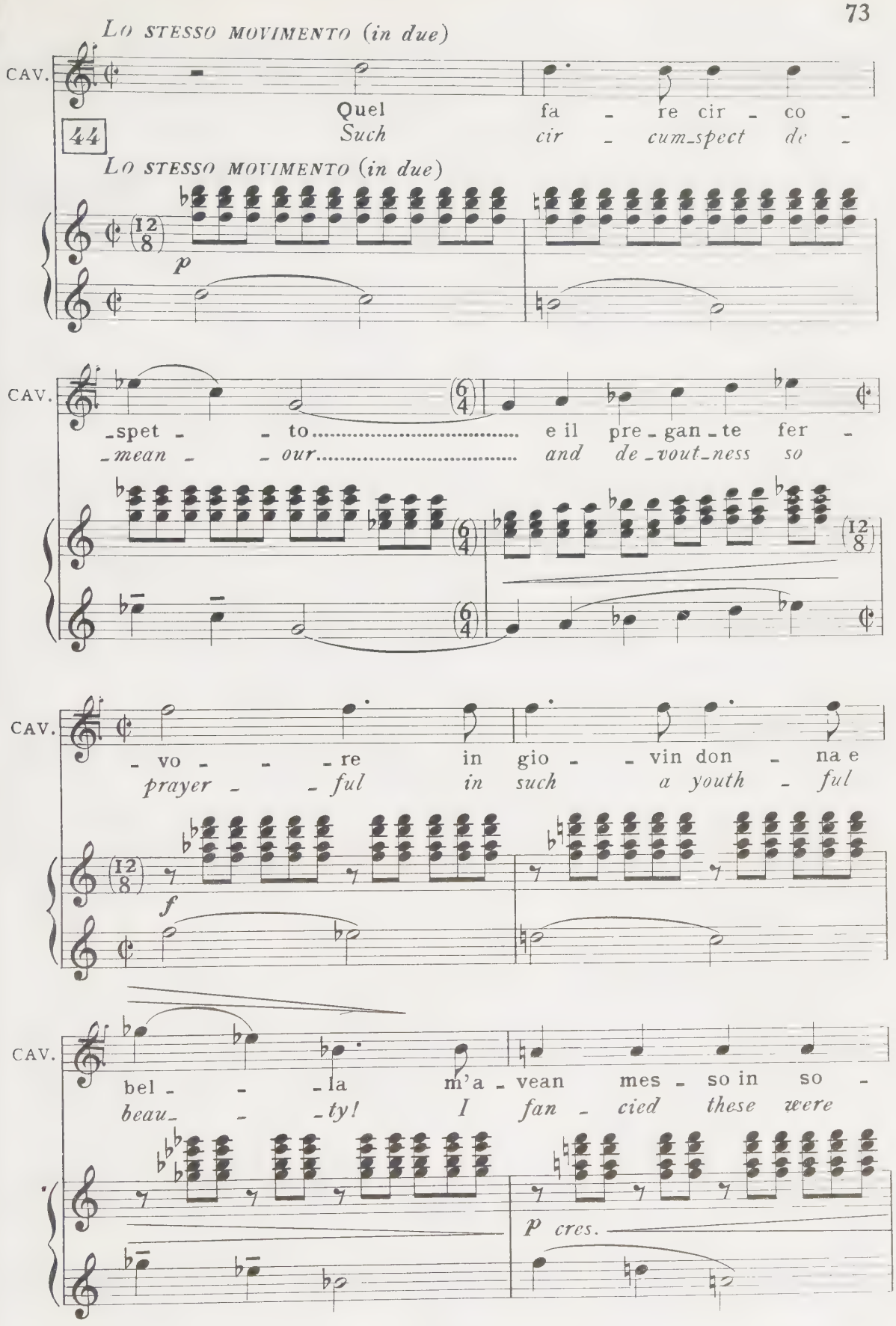
cellata). Cavaradossi apre la cancellata ad Angelotti e si stringono affettuosamente la mano).
which Cavaradossi opens, letting Angelotti out of the Chapel. They shake hands affectionately).

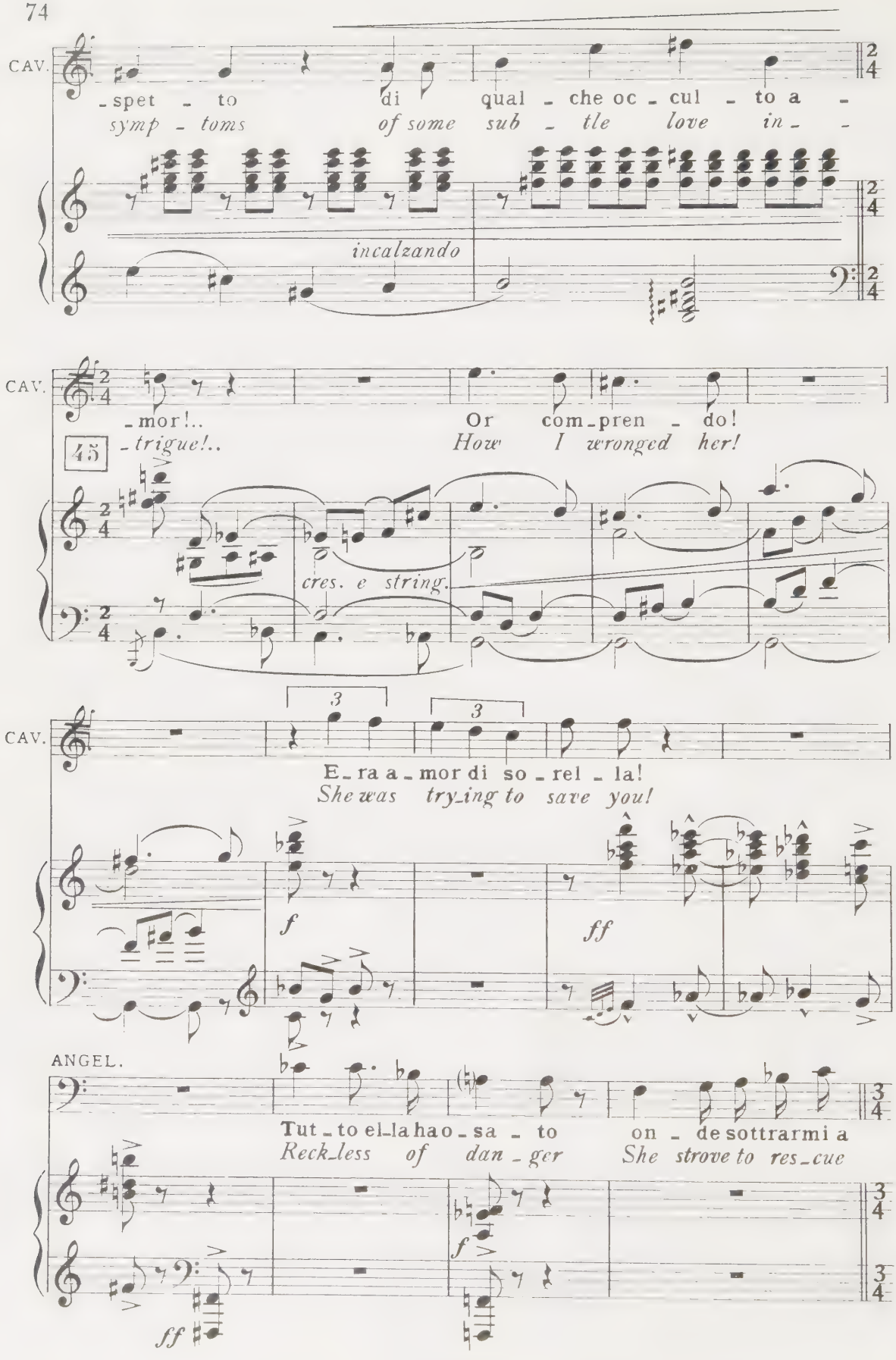

ff
(ad Angelotti che, naturalmente, ha dovuto udire il dialogo precedente)
(*to Angelotti who, of course has heard the preceding conversation*)
CAVAR.
È buo - na la mia
My Tos - ca is true
p
CAV.
To - sca, ma cre - den - te al con - fes - sor nul - la
heart-ed but in - dis - creet, she can-not keep a se - cret from
pp *dolce e legato*
CAV.
tie - ne ce - la - to, on - d'io mi
her old con - fes - sor; So I thought 'twere
pp

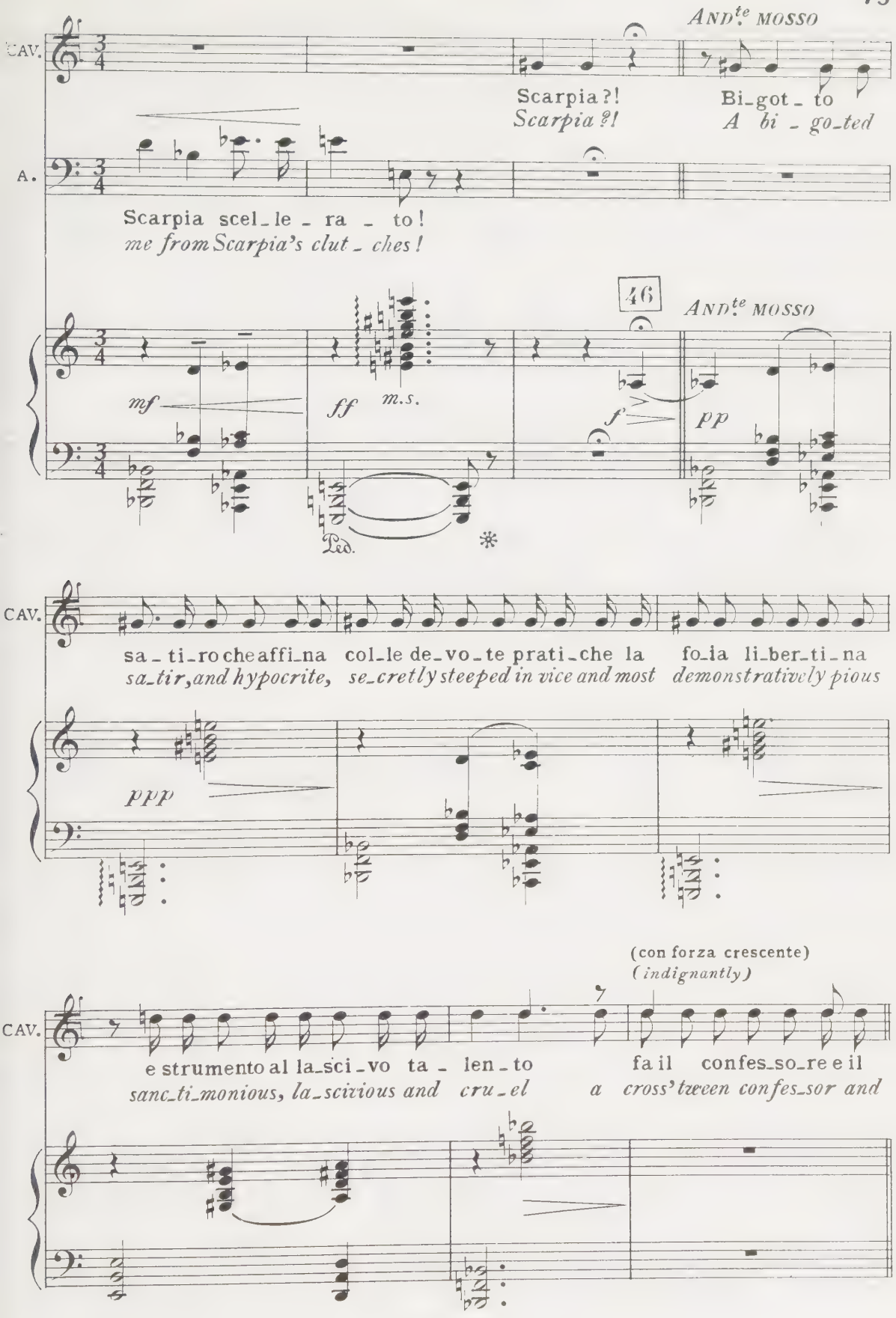

CAV.
tac_qui.
wi_ser
È co - sa più pru -
to keep your coun - sel
41
p
f
P subito
CAV.
_den_te.
strictly.
Sì.
Yes.
ANGEL.
Siam so - li?
Are we a_lone?
CAV.
Qua - l'è il vo_stro di - se_gno?..
What plan have you con - coct_ed?..
A.
A nor_ma de_glie_
As prudence shall dic_

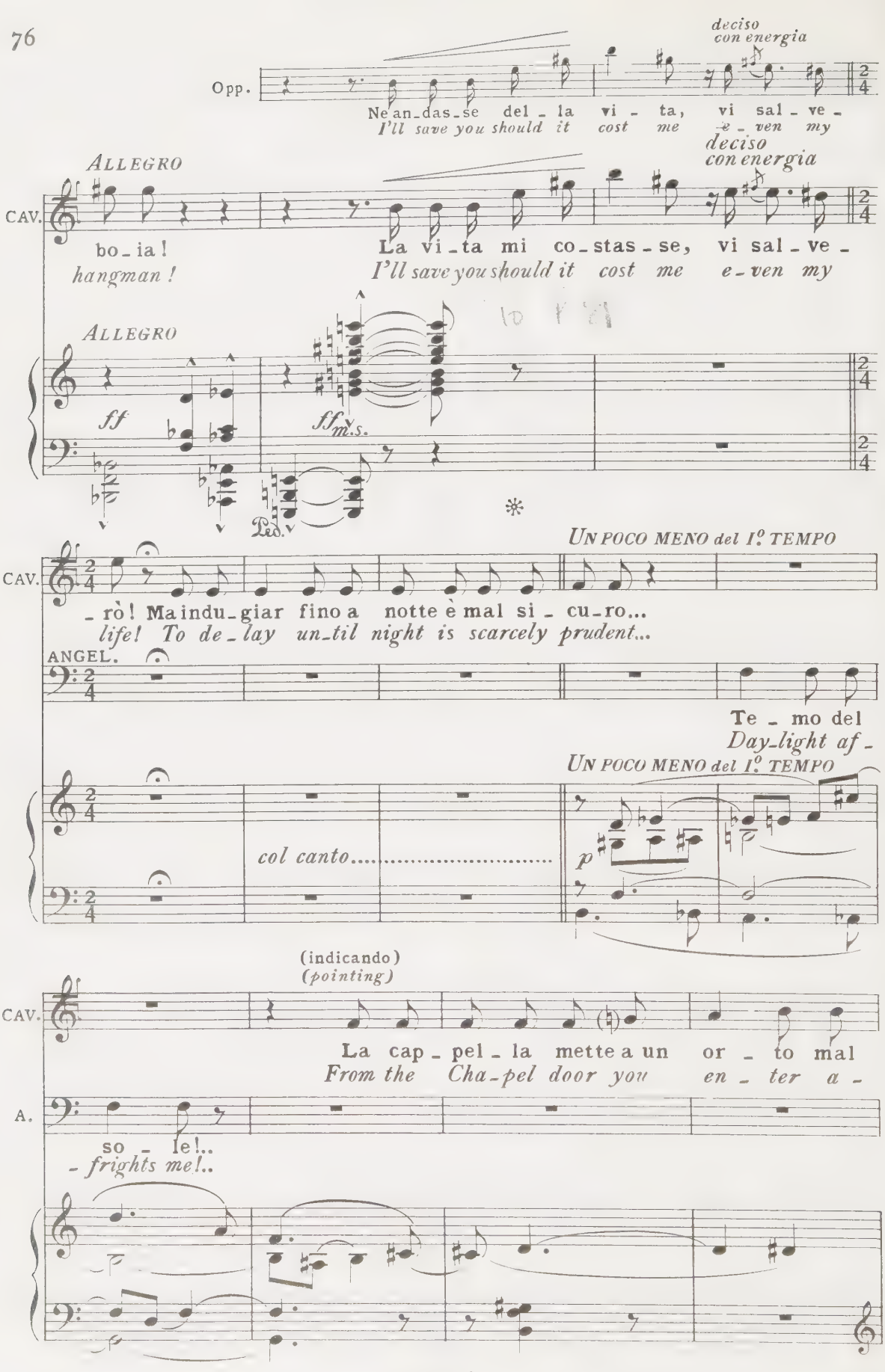

A.
-ven - ti, u - scir di Sta - to o star ce - la - to in
-tate, I shall cross the fron - tier or lie hid - den in the
CAVAR.
42
L'At - ta -
The At - ta -
A.
Ro - ma... Mia so - rel - - la...
Ci - ty... My sist - - er...
CAV.
-van - ti?
-van - ti?
A.
Sì,..
Yes...
a - sco - se un mu -
Cou - cealed a full
p
A
- lie - bre ab - bi - glia - men - - - - to
suit of woman's gar - - - ments
3
3
m.s.

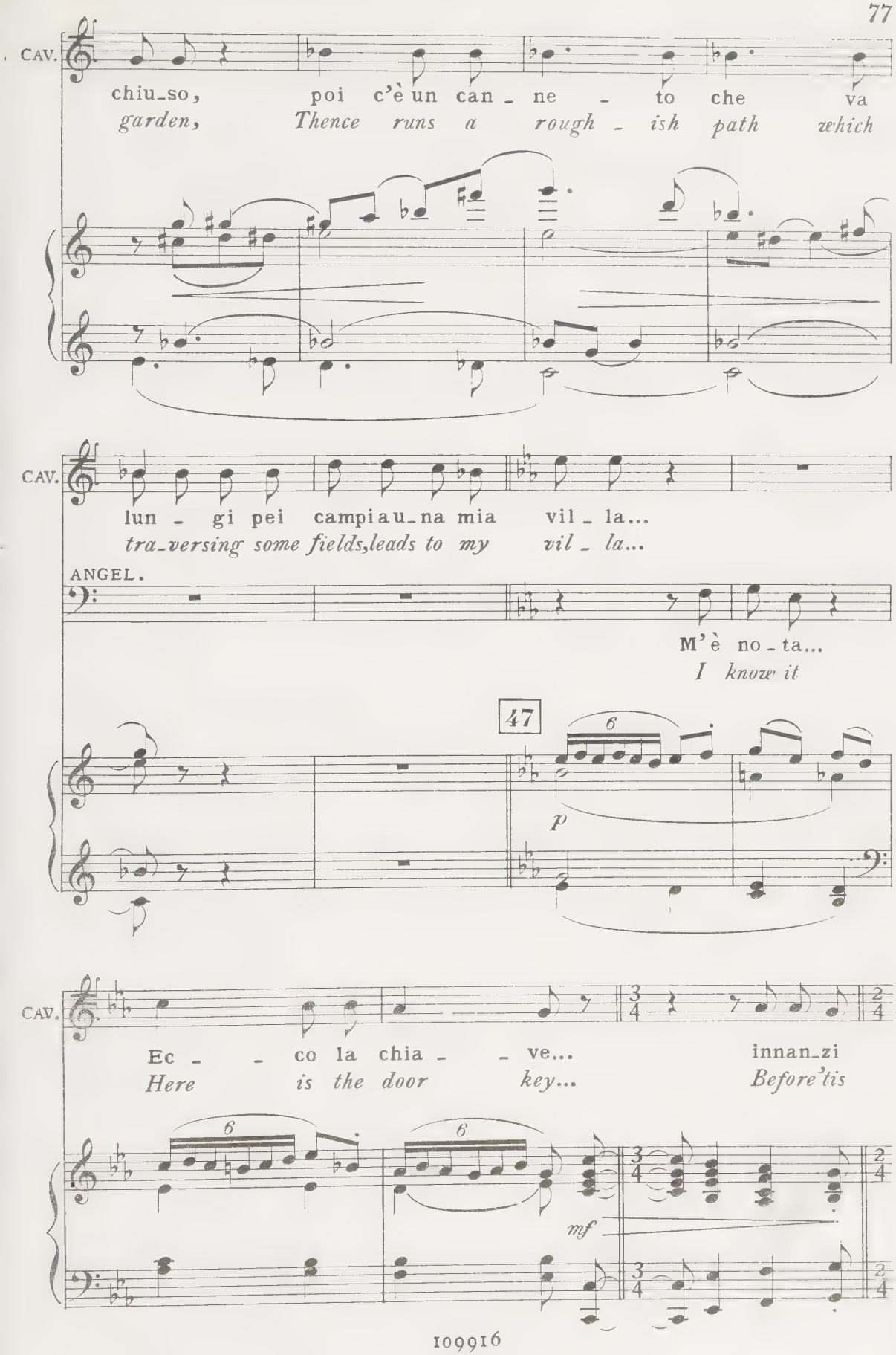

A.
là sotto l'al - ta - re...
there, under the al - tar...
ve - sti, ve - lo, ven -
The cos - tume lacks no - thing es -
(si guarda intorno con paura)
(looks nervously around him)
A.
- ta - glio...
- sen - tial...
43
misterioso
f
pp
A.
p
Ap - pe - na im - bru - ni in - dos - se -
'Twill serve af - ter dark as a dis -
CAVAR.
Or com - pren - do!
Let us hope so!
A.
- rò quei pan - ni...
- guise. What say you?
cres.

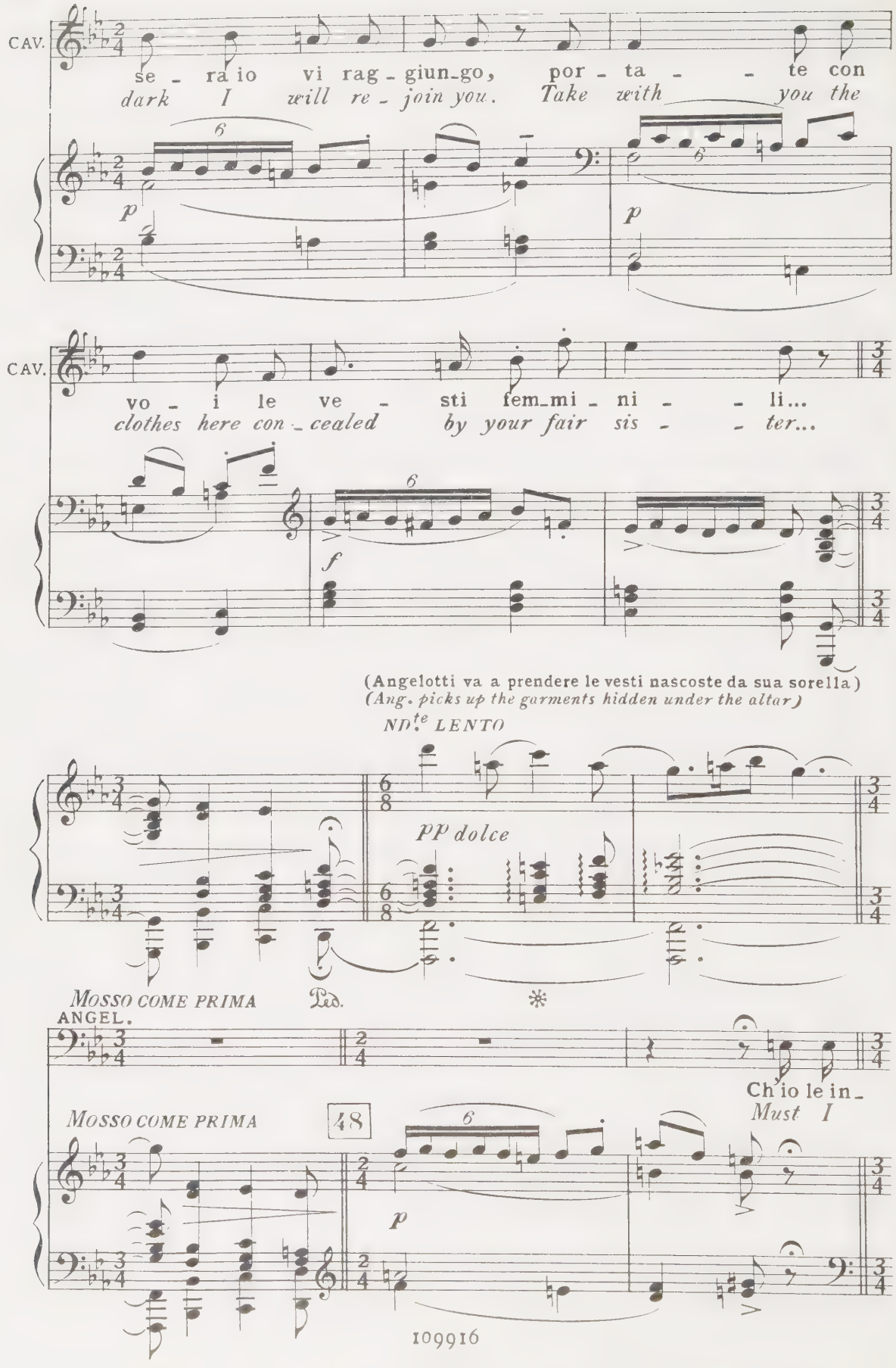

Lo stesso movimento (in due)
CAV.
Quel fa - re cir - co -
Such cir - cum-spect de -
44
Lo stesso movimento (in due)
p
-spet - - to e il pre-gan-te fer -
-mean - - our and de-vout-ness so
- vo - - - re in gio - - vin don - na e
prayer - - ful in such a youth - ful
f
bel - - - la m'a - vean mes - so in so -
beau- - -ty! I fan - cied these were
p cres.

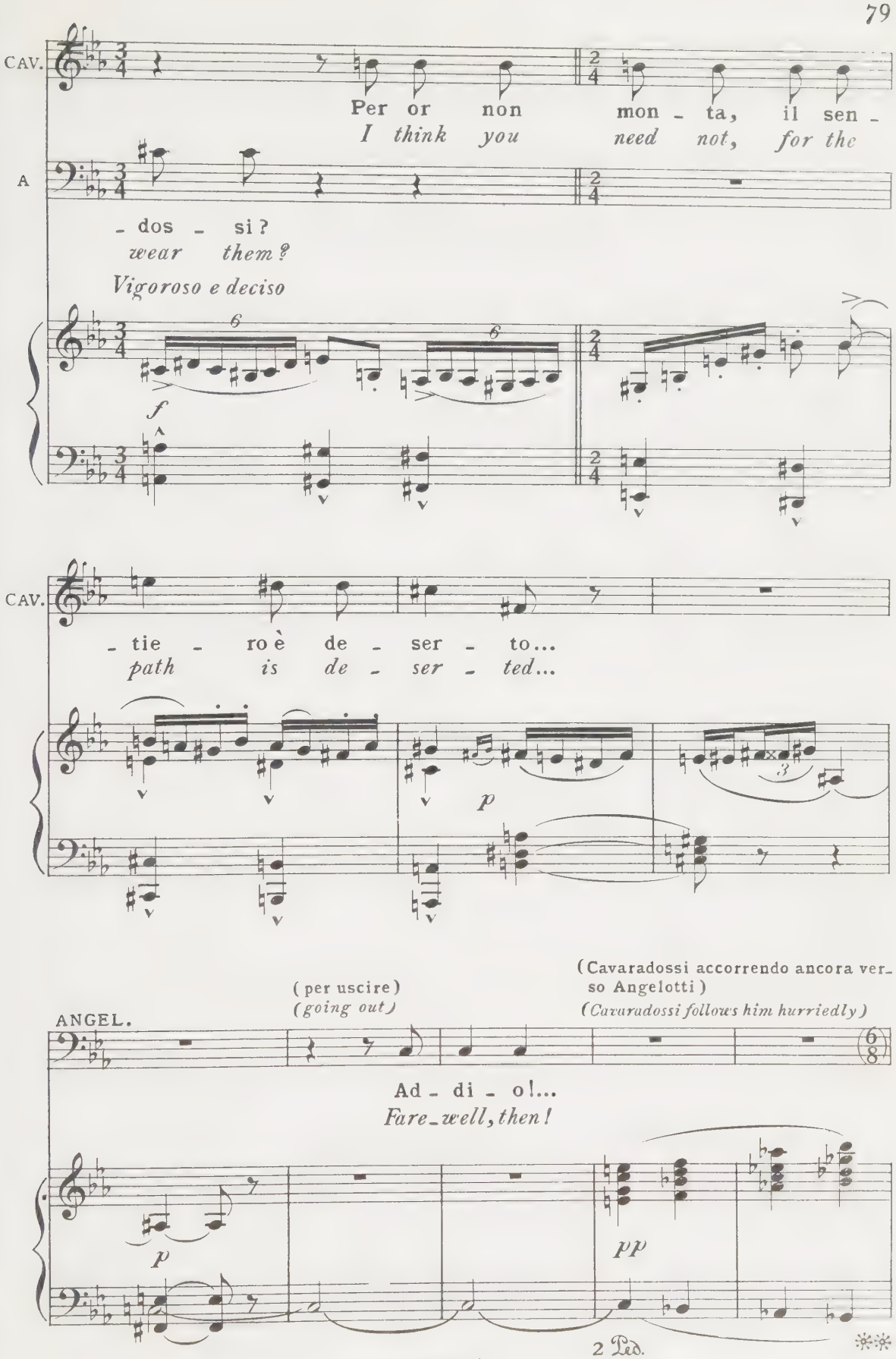

CAV.
-spet - to di qual - che oc - cul - to a -
symp - toms of some sub - tle love in -
incalzando
CAV.
-mor!.. Or com-pren - do!
45
-trigue!.. How I wronged her!
cres. e string.
CAV.
E-ra a-mor di so-rel-la!
She was try-ing to save you!
f
ff
ANGEL.
Tut-to el-la hao-sa - to on - de sottrarmi a
Reck-less of dan-ger She strove to res-cue
ff
f

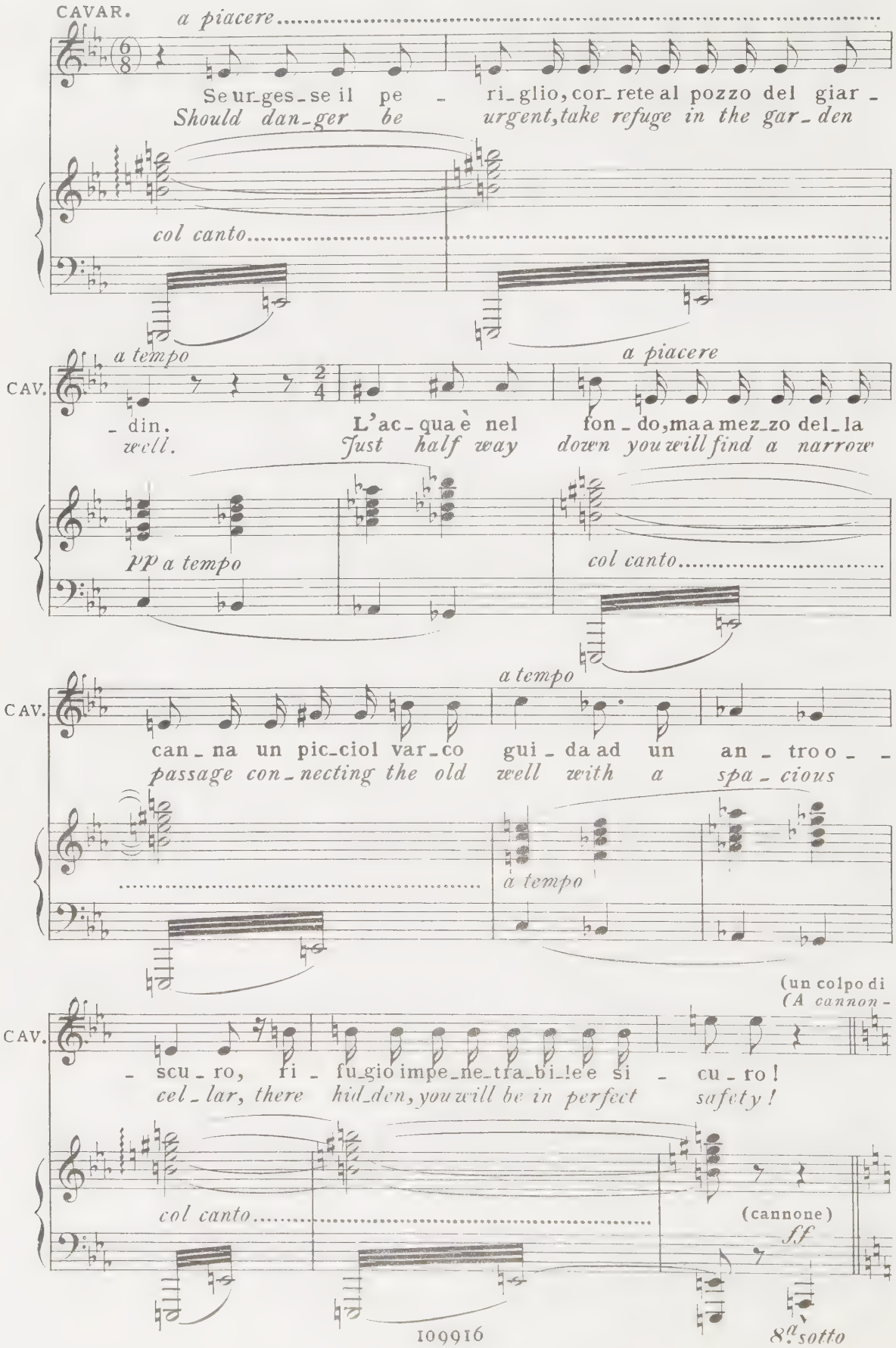

CAV.
ANDte MOSSO
Scarpia?!
Scarpia?!
Bi_got_to
A bi_go_ted
A.
Scarpia scel_le_ra_to!
me from Scarpia's clut_ches!
46
ANDte MOSSO
mf
ff
m.s.
f
pp
Ped.
*
CAV.
sa_ti_ro che affi_na col_le de_vo_te prati_che la fo_ia li_ber_ti_na
sa_tir, and hypocrite, se_cretly steeped in vice and most demonstratively pious
ppp
(con forza crescente)
(indignantly)
CAV.
e strumento al la_sci_vo ta_len_to fa il confes_so_re e il
sanc_ti_monious, la_scivious and cru_el a cross' tween confes_sor and


Opp.
deciso
con energia
Ne an_das_se del_la vi_ta, vi sal_ve_
I'll save you should it cost me e_ven my
ALLEGRO
CAV.
bo_ia!
hangman!
La vi_ta mi co_stas_se, vi sal_ve_
I'll save you should it cost me e_ven my
ALLEGRO
ff
ff m.s.
Ped.
UN POCO MENO del I.º TEMPO
CAV.
_rò! Ma indu_giar fino a notte è mal si_cu_ro...
life! To de_lay un_til night is scarcely prudent...
ANGEL.
Te_mo del
Day_light af_
UN POCO MENO del I.º TEMPO
col canto.....
p
(indicando)
(pointing)
CAV.
La cap_pel_la mette a un or_to mal
From the Cha_pel door you en_ter a_
A.
so_le!..
_frights me!..


CAV.
chiu_so, poi c'è un can_ne_to che va
garden, Thence runs a rough_ish path which
CAV.
lun_gi pei campi au_na mia vil_la...
tra_versing some fields, leads to my vil_la...
ANGEL.
M'è no_ta...
I know it
47
6
p
CAV.
Ec_co la chia_ve... innan_zi
Here is the door key... Before 'tis
6
6
mf


CAV.
se - ra io vi rag - giun-go, por - ta - - te con
dark I will re - join you. Take with you the
p
CAV.
vo - i le ve - sti fem-mi - ni - - li...
clothes here con - cealed by your fair sis - - ter...
f
(Angelotti va a prendere le vesti nascoste da sua sorella)
(Ang. picks up the garments hidden under the altar)
ND.te LENTO
PP dolce
MOSSO COME PRIMA
Ped.
ANGEL.
Ch'io le in-
Must I
MOSSO COME PRIMA
48
p


CAV.
Per or non mon - ta, il sen -
I think you need not, for the
A
- dos - si?
wear them?
Vigoroso e deciso
f
CAV.
- tie - ro è de - ser - to...
path is de - ser - ted...
p
(per uscire)
(going out)
(Cavaradossi accorrendo ancora verso Angelotti)
(Cavaradossi follows him hurriedly)
ANGEL.
Ad - di - o!...
Fare-well, then!
p
pp
2 Ped.


CAVAR.
a piacere
Se ur-ges-se il pe - ri-glio, cor-rete al pozzo del giar-
Should dan-ger be urgent, take refuge in the gar-den
col canto
a tempo
a piacere
CAV.
-din.
well.
L'ac-qua è nel fon-do, ma a mez-zo del-la
Just half way down you will find a narrow
PP a tempo
col canto
a tempo
CAV.
can-na un pic-ciol var-co gui-da ad un an-tro o- -
passage con-necting the old well with a spa-cious
a tempo
(un colpo di
(A cannon-
CAV.
- scu-ro, ri- fu-gio impe-ne-tra-bi-le e si- cu-ro!
cel-lar, there hid-den, you will be in perfect safety!
col canto
(cannone)
ff
8.a sotto
109916

cannone; i due si guardano agitatissimi)
shot; they exchange glances of alarm)

ALL.o VIVO

A.

Il can - non del ca -
The can - non of the

49 *ALL.o VIVO*

ff

CAVAR.

Fu sco-per - ta la fu - ga!
Your es - cape is dis - covered!

A.

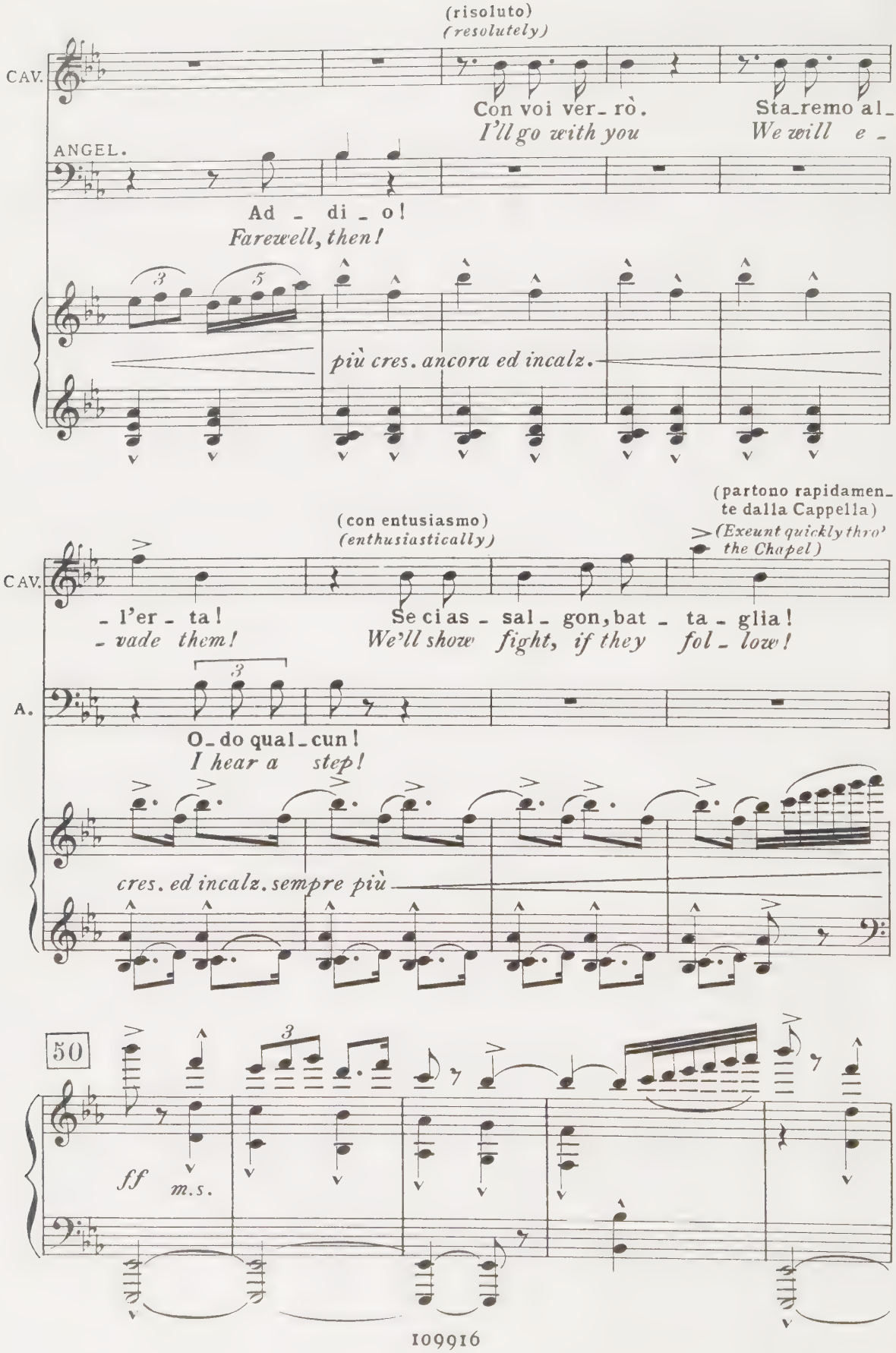
- stel-lo!..
fortress!

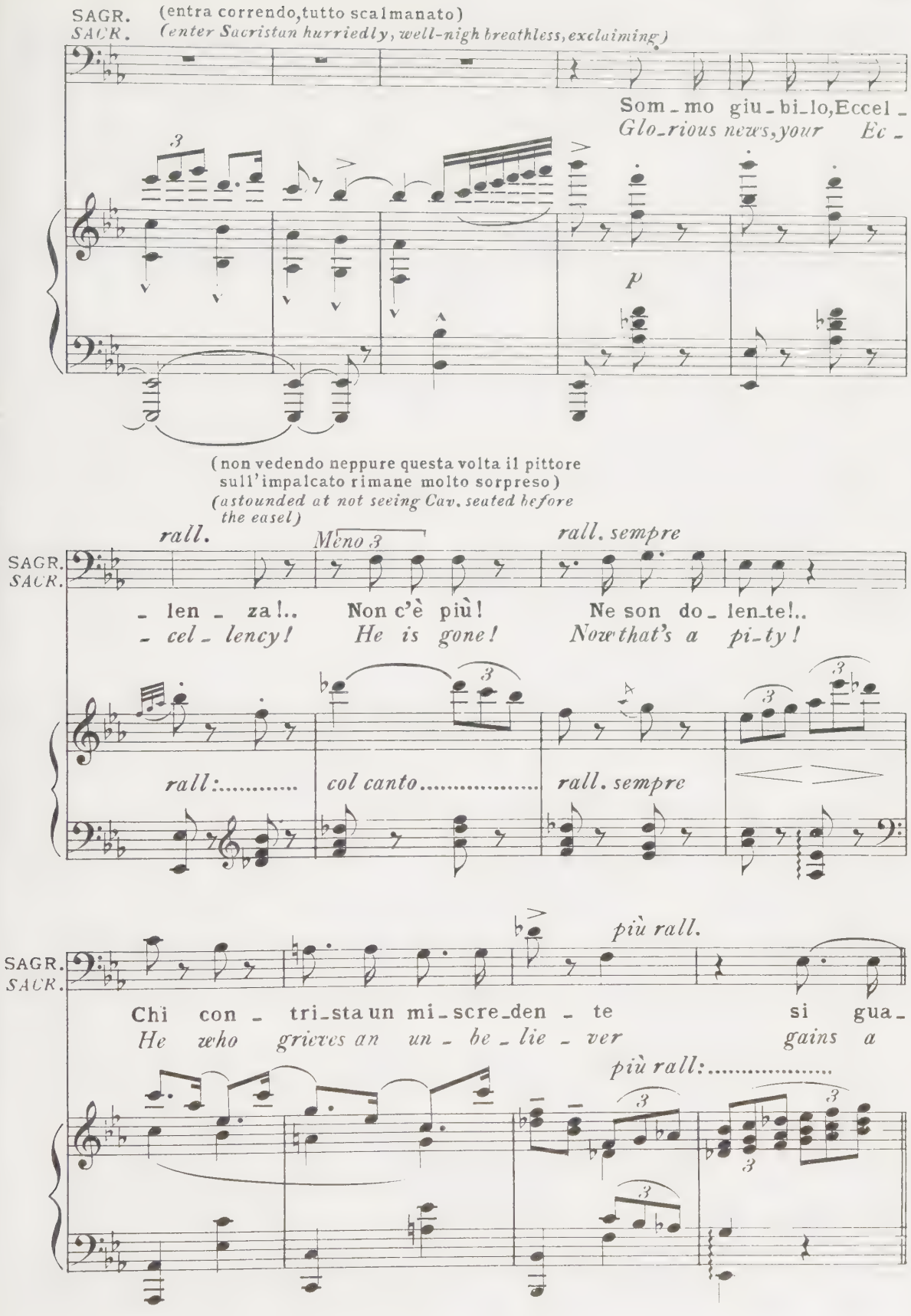
P cres.

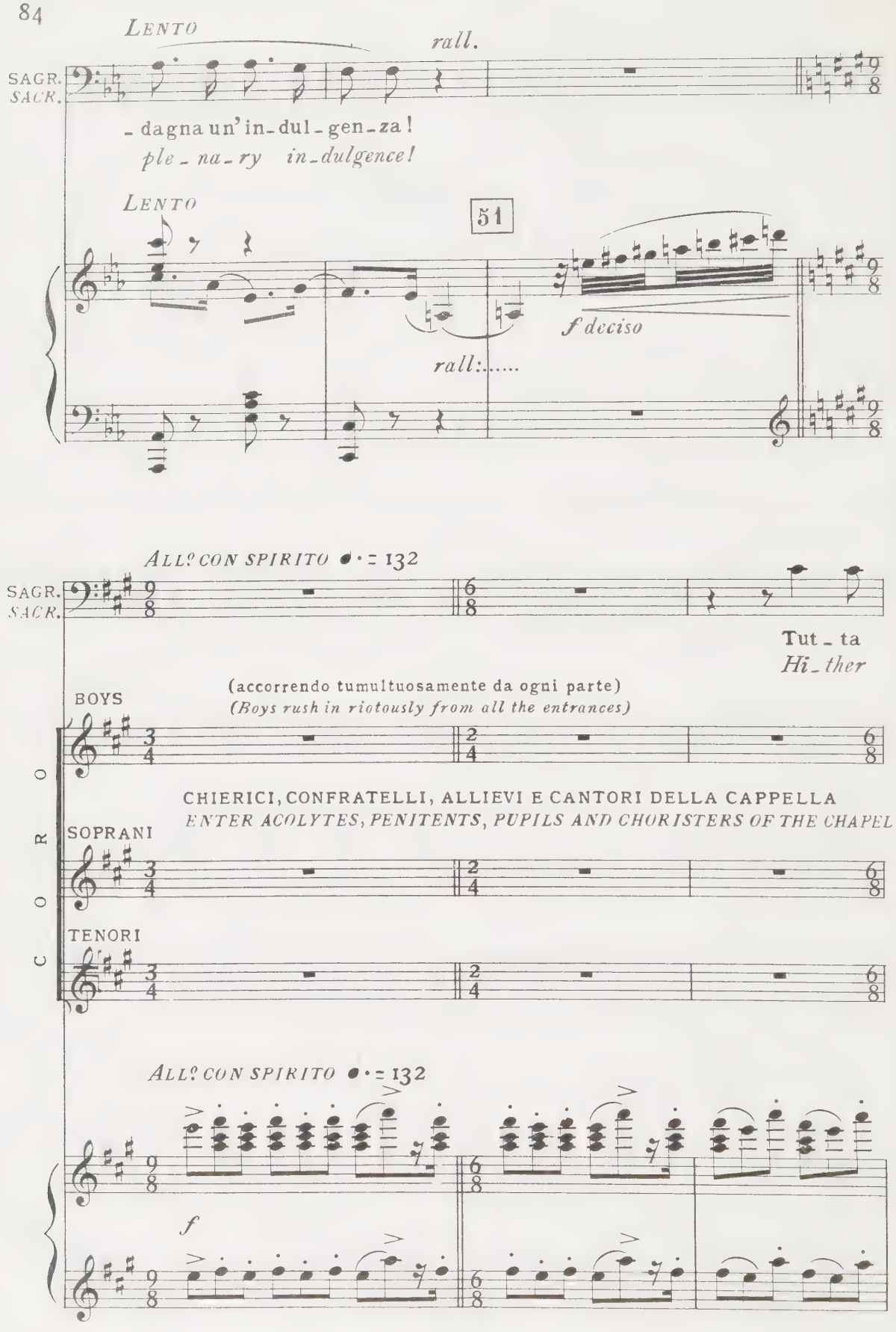
più cres. ancora ed incalz.

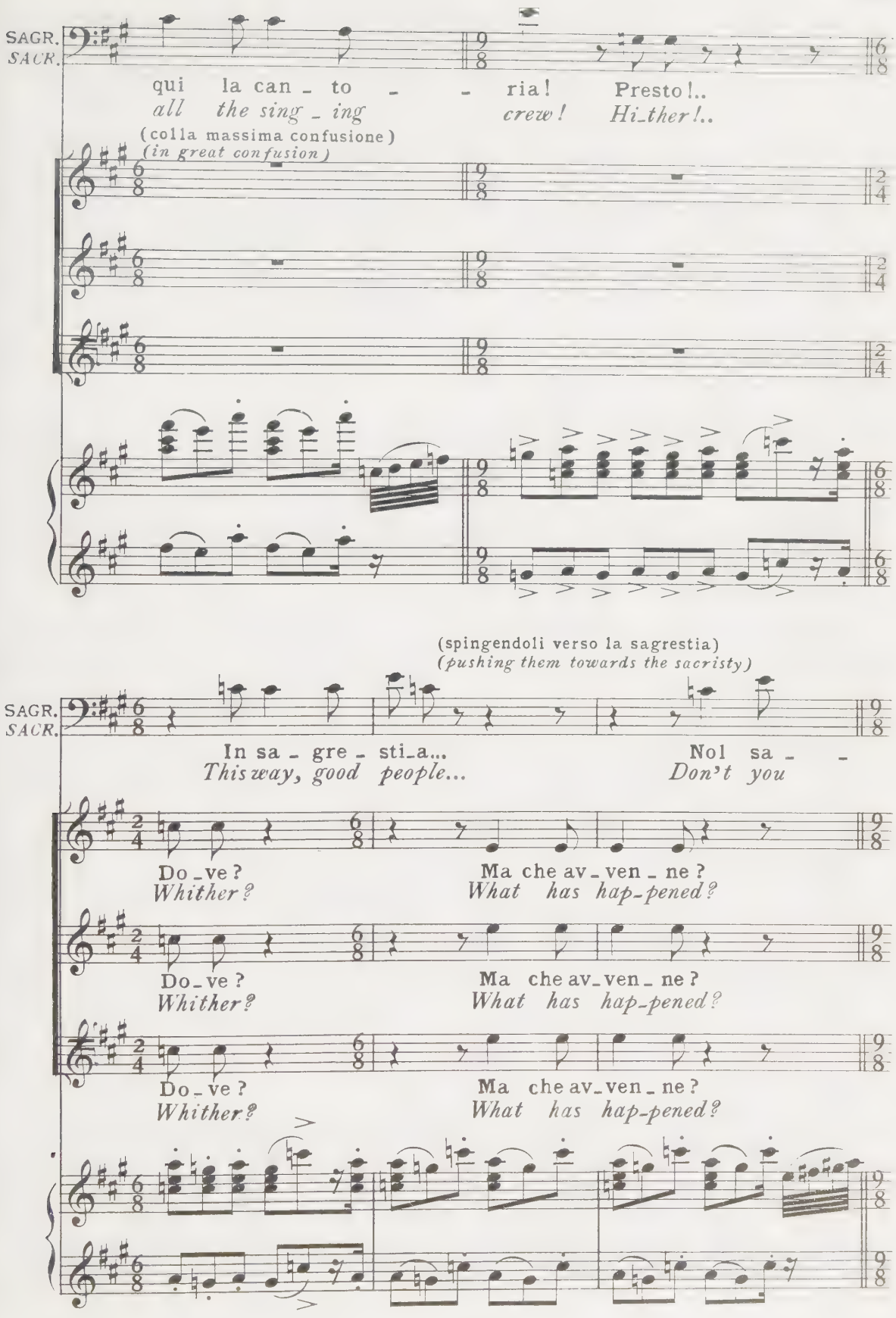
CAV.

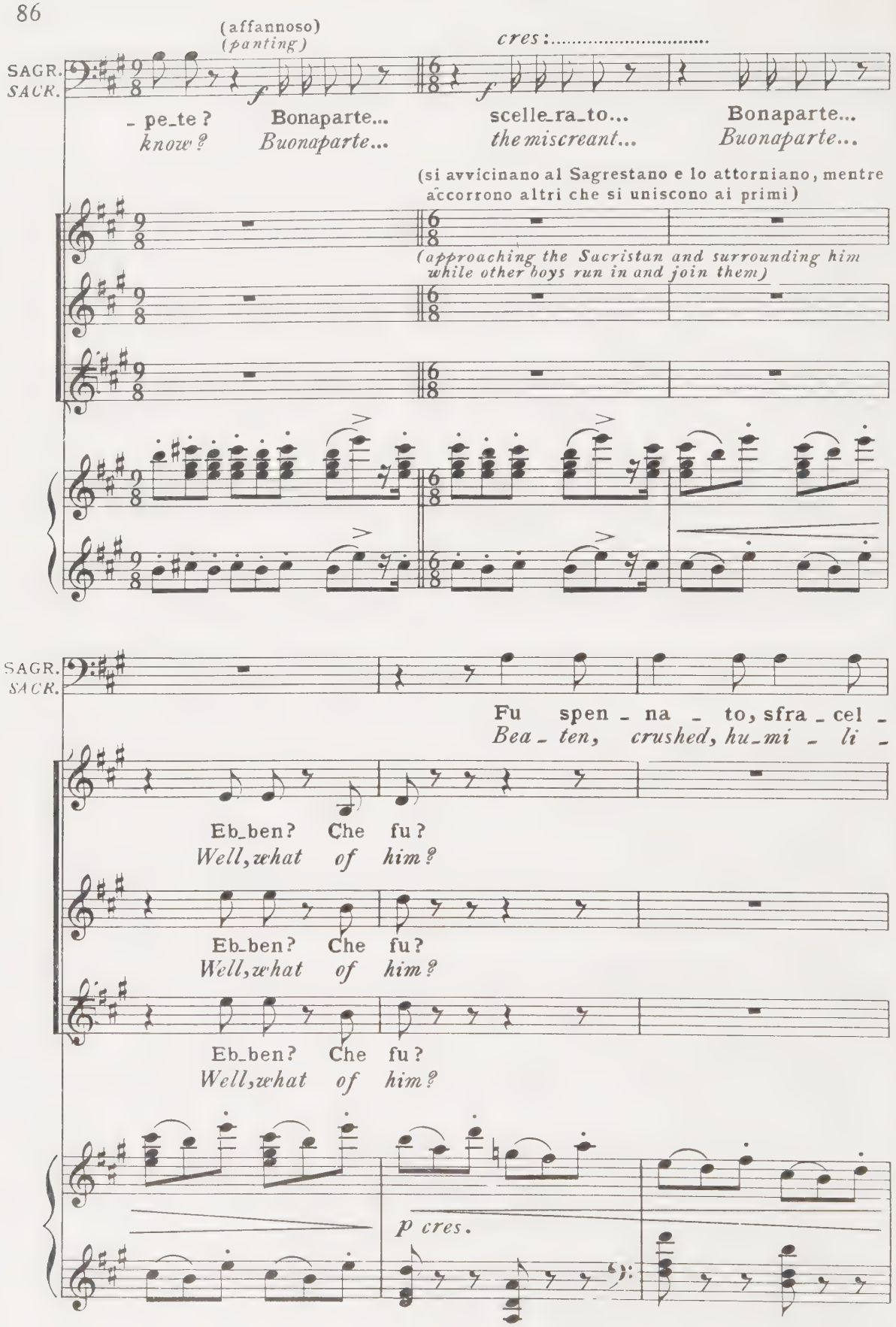
Or Scarpia i suoi sbir - ri sguin - za - glia!
Now Scar-pia his hounds is un - lea-shing!

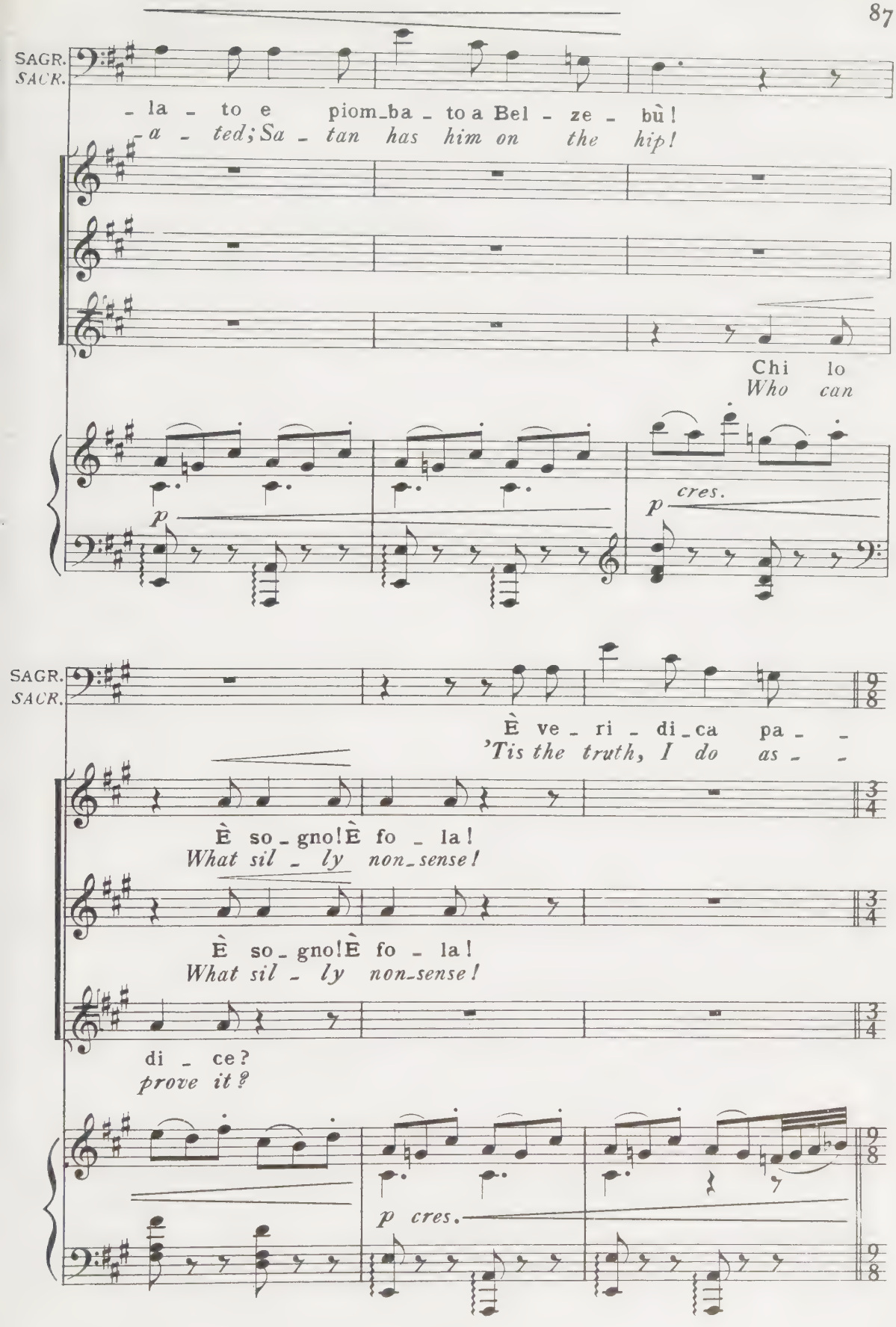

(risoluto)
(resolutely)
CAV.
Con voi ver_rò.
I'll go with you
Sta_remo al_
We will e_
ANGEL.
Ad _ di _ o!
Farewell, then!
più cres. ancora ed incalz.
(con entusiasmo)
(enthusiastically)
(partono rapidamen_te dalla Cappella)
(Exeunt quickly thro' the Chapel)
CAV.
_ l'er _ ta!
_ vade them!
Se ci as _ sal _ gon, bat _ ta _ glia!
We'll show fight, if they fol _ low!
A.
O_do qual_cun!
I hear a step!
cres. ed incalz. sempre più
50
ff
m.s.

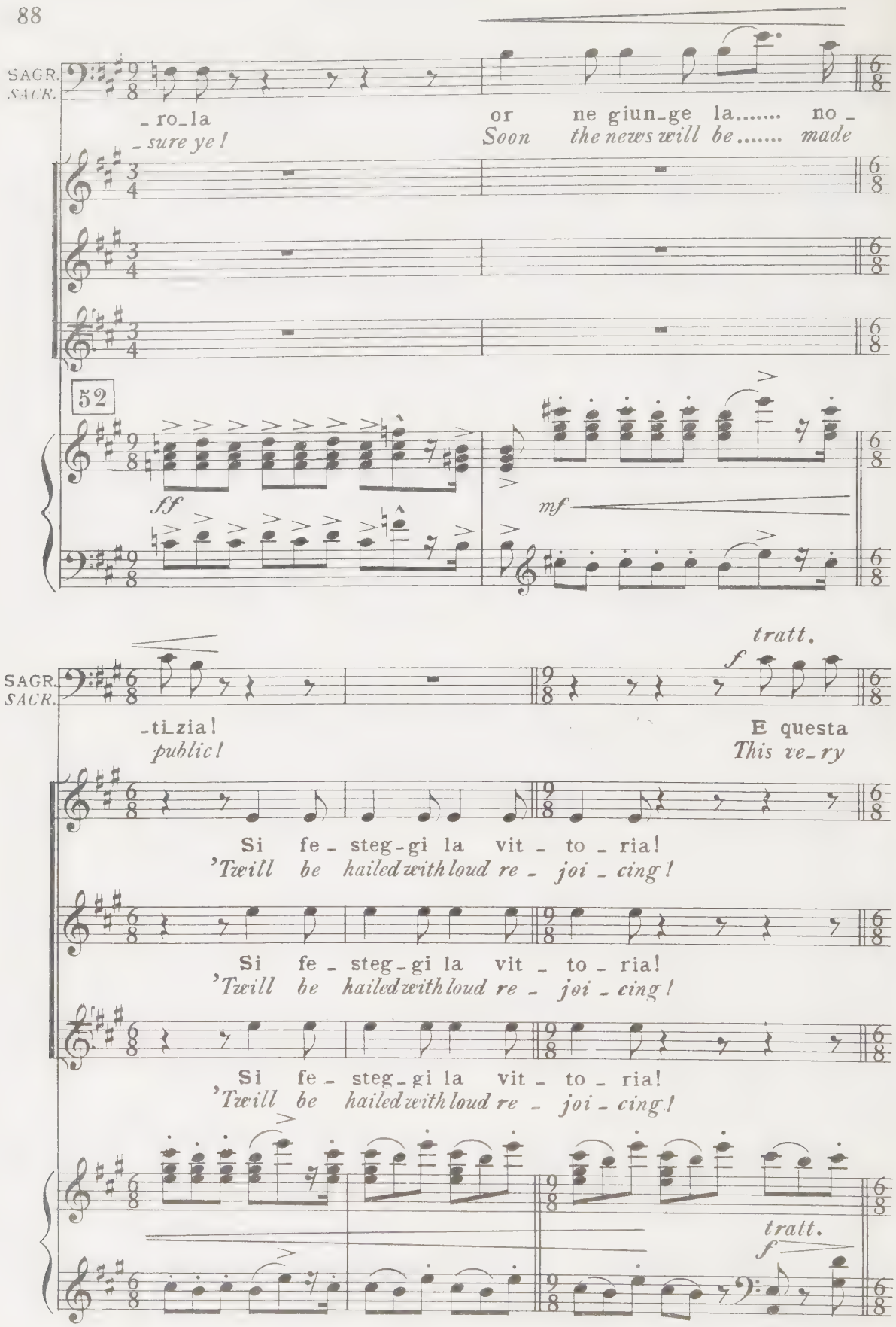

SAGR. (entra correndo, tutto scalmanato)
SACR. (enter Sacristan hurriedly, well-nigh breathless, exclaiming)
Som_mo giu_bi_lo, Eccel_
Glo_rious news, your Ec_
p
(non vedendo neppure questa volta il pittore sull'impalcato rimane molto sorpreso)
(astounded at not seeing Cav. seated before the easel)
rall.
Meno 3
rall. sempre
SAGR.
SACR.
_len_za!.. Non c'è più! Ne son do_len_te!..
_cel_lency! He is gone! Now that's a pi_ty!
rall:.....
col canto.....
rall. sempre
più rall.
Chi con_tri_sta un mi_scre_den_te si gua_
He who grieves an un_be_lie_ver gains a
più rall:.....

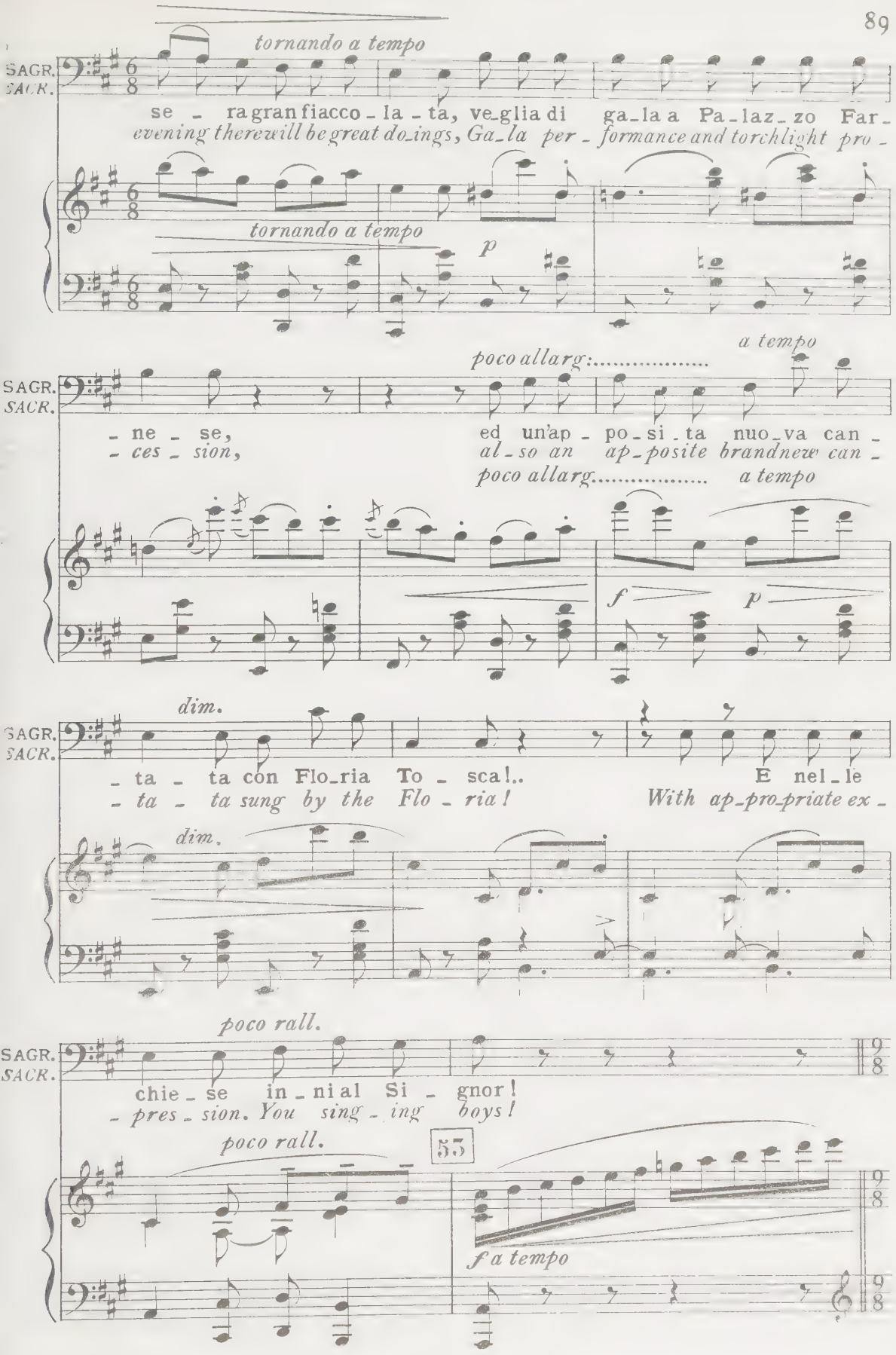

LENTO
rall.
SAGR.
SACR.
- dagna un' in - dul - gen - za!
ple - na - ry in - dulgence!
LENTO
51
f deciso
rall:.....
ALL? CON SPIRITO ♩· = 132
SAGR.
SACR.
Tut - ta
Hi - ther
(accorrendo tumultuosamente da ogni parte)
(Boys rush in riotously from all the entrances)
BOYS
CHIERICI, CONFRATELLI, ALLIEVI E CANTORI DELLA CAPPELLA
ENTER ACOLYTES, PENITENTS, PUPILS AND CHORISTERS OF THE CHAPEL
SOPRANI
TENORI
CORO
ALL? CON SPIRITO ♩· = 132
f

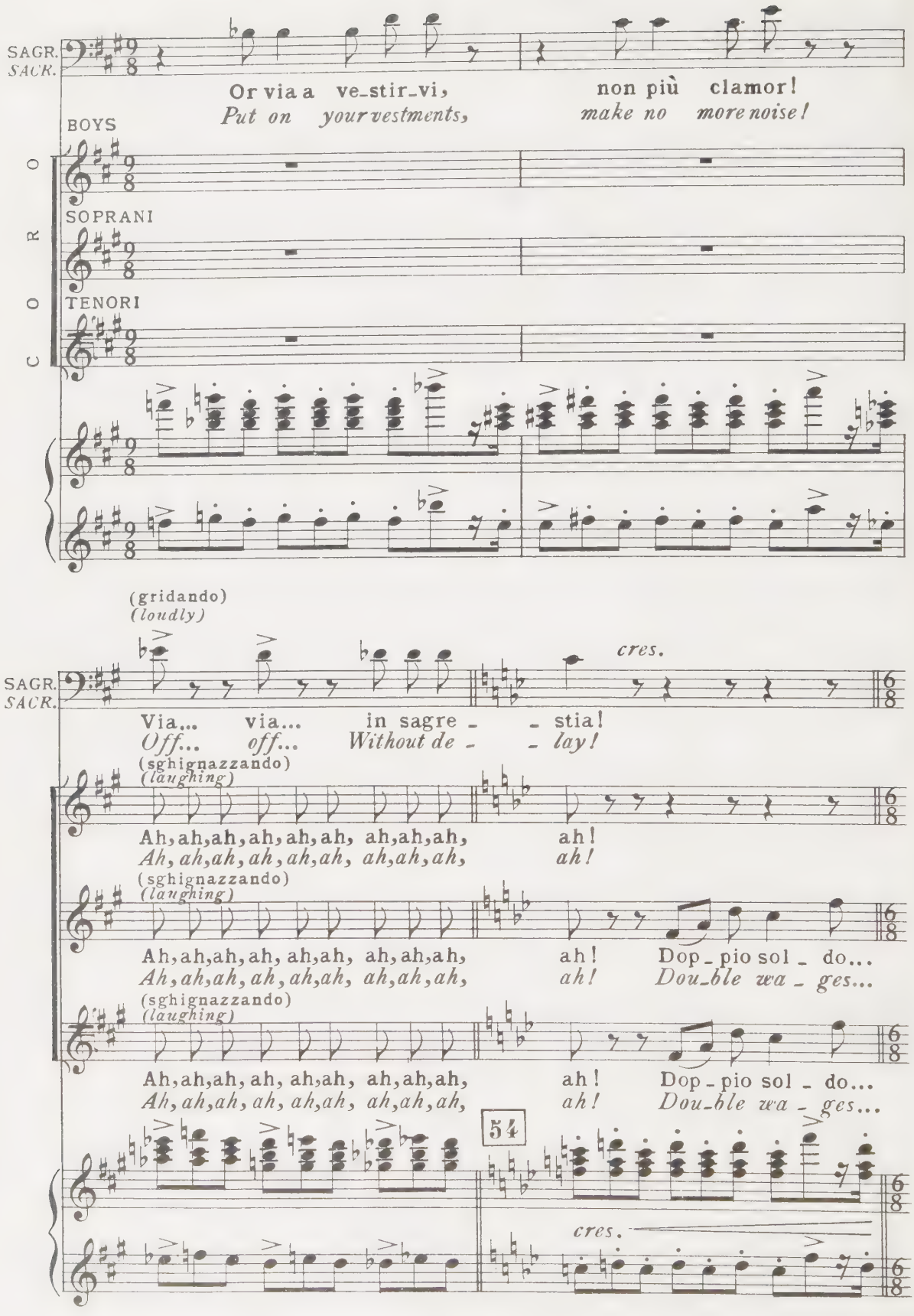

SAGR.
SACR.
qui la can - to - - ria! Presto!..
all the sing - ing crew! Hi-ther!..
(colla massima confusione)
(in great confusion)
(spingendoli verso la sagrestia)
(pushing them towards the sacristy)
SAGR.
SACR.
In sa - gre - sti-a... Nol sa - -
This way, good people... Don't you
Do-ve? Ma che av-ven-ne?
Whither? What has hap-pened?
Do-ve? Ma che av-ven-ne?
Whither? What has hap-pened?
Do-ve? Ma che av-ven-ne?
Whither? What has hap-pened?


(affannoso)
(panting)
cres:.....
SAGR.
SACR.
- pe_te?
know?
Bonaparte...
Buonaparte...
scelle_ra_to...
the miscreant...
Bonaparte...
Buonaparte...
(si avvicinano al Sagrestano e lo attorniano, mentre accorrono altri che si uniscono ai primi)
(approaching the Sacristan and surrounding him while other boys run in and join them)
SAGR.
SACR.
Fu spen - na - to, sfra - cel -
Bea - ten, crushed, hu - mi - li -
Eb_ben? Che fu?
Well, what of him?
Eb_ben? Che fu?
Well, what of him?
Eb_ben? Che fu?
Well, what of him?
p cres.

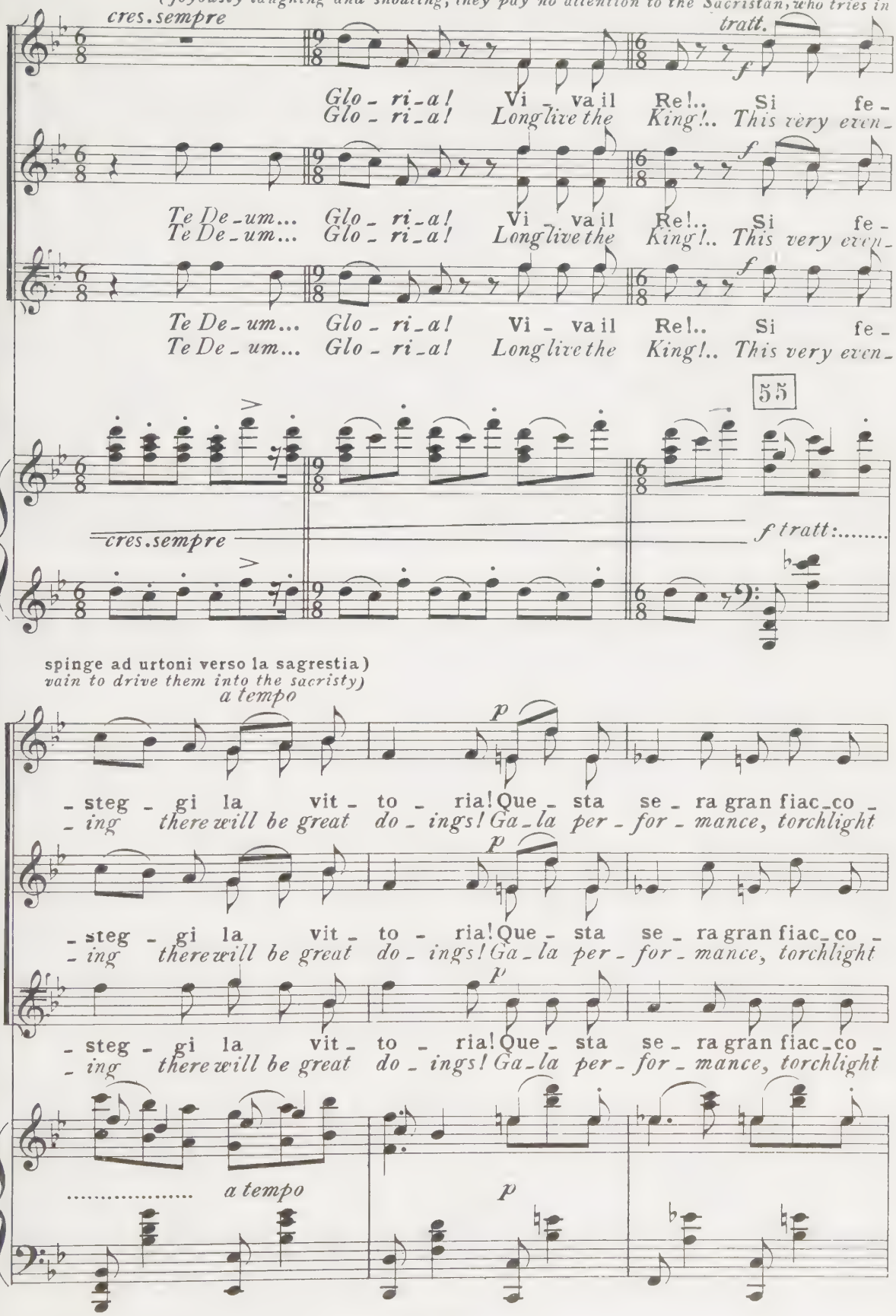

SAGR.
SACR.
- la - to e piom_ba - to a Bel - ze - bù!
- a - ted; Sa - tan has him on the hip!
Chi lo
Who can
p
p cres.
SAGR.
SACR.
È ve - ri - di_ca pa - -
'Tis the truth, I do as - -
È so_gno! È fo - la!
What sil - ly non_sense!
È so_gno! È fo - la!
What sil - ly non_sense!
di - ce?
prove it?
p cres.


SAGR.
SACR.
_ro_la
_sure ye!
or ne giun_ge la..... no_
Soon the news will be..... made
52
ff
mf
tratt.
f
_ti_zia!
public!
E questa
This ve_ry
Si fe_steg_gi la vit_to_ria!
'Twill be hailed with loud re_joi_cing!
Si fe_steg_gi la vit_to_ria!
'Twill be hailed with loud re_joi_cing!
Si fe_steg_gi la vit_to_ria!
'Twill be hailed with loud re_joi_cing!
tratt.
f


tornando a tempo
SAGR.
SACR.
se - ra gran fiacco - la - ta, ve-glia di ga-la a Pa-laz-zo Far-
evening there will be great doings, Ga-la per-formance and torchlight pro-
tornando a tempo
p
poco allarg:.....
a tempo
- ne - se,
- ces - sion,
ed un'ap - po - si - ta nuo-va can -
al-so an ap-posite brand new can -
poco allarg..... a tempo
f
p
dim.
- ta - ta con Flo-ria To - sca!..
- ta - ta sung by the Flo - ria!
E nel-le
With ap-pro-priate ex -
dim.
poco rall.
chie - se in - ni al Si - gnor!
- pres - sion. You sing - ing boys!
poco rall.
53
f a tempo

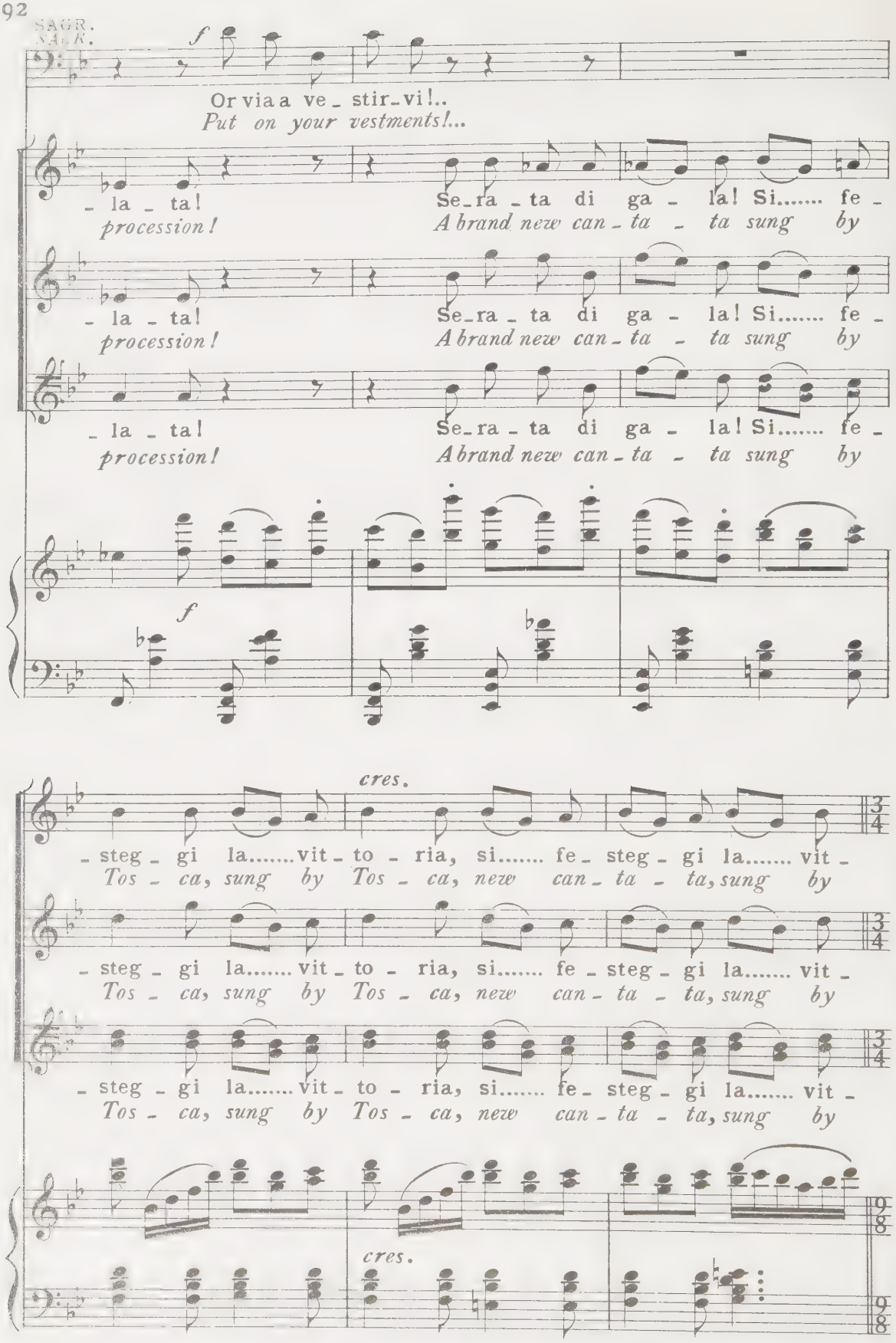

SAGR.
SACR.
Or via a ve-stir-vi, non più clamor!
Put on your vestments, make no more noise!
BOYS
CORO
SOPRANI
TENORI
(gridando)
(loudly)
cres.
Via... via... in sagre - - stia!
Off... off... Without de - - lay!
(sghignazzando)
(laughing)
Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!
Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah!
Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah! Dop-pio sol - do...
Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah! Dou-ble wa - ges...
54
cres.

(ridendo e gridando gioiosamente, senza badare al Sagrestano che inutilmente li
(joyously laughing and shouting, they pay no attention to the Sacristan, who tries in

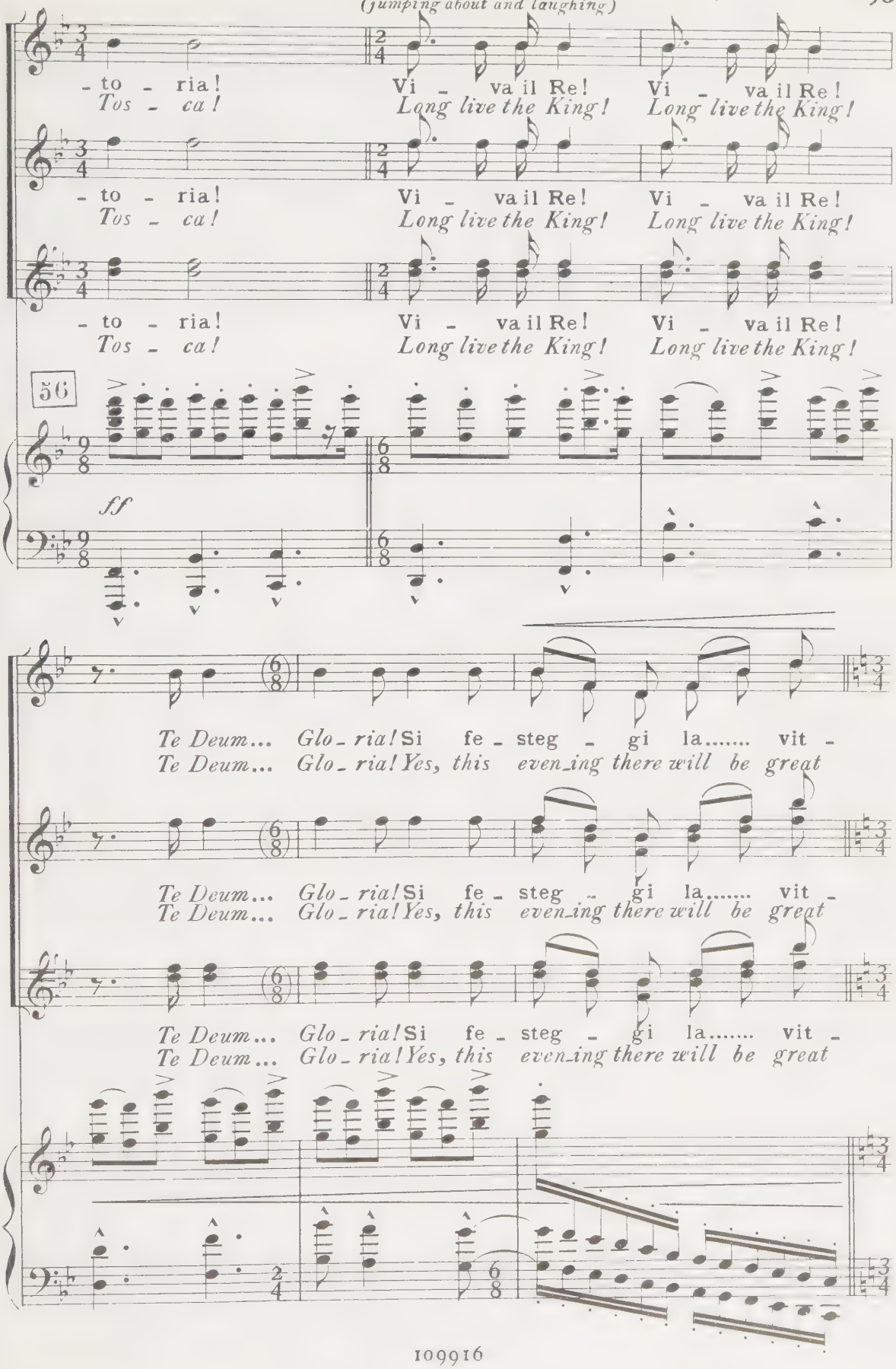

cres. sempre
tratt.
Glo - ri - a! Vi - va il Re!.. Si fe -
Glo - ri - a! Long live the King!.. This very even -
Te De - um... Glo - ri - a! Vi - va il Re!.. Si fe -
Te De - um... Glo - ri - a! Long live the King!.. This very even -
Te De - um... Glo - ri - a! Vi - va il Re!.. Si fe -
Te De - um... Glo - ri - a! Long live the King!.. This very even -
55
cres. sempre
f tratt:.....

spinge ad urtoni verso la sagrestia)
vain to drive them into the sacristy)

a tempo
p
- steg - gi la vit - to - ria! Que - sta se - ra gran fiac - co -
- ing there will be great do - ings! Ga - la per - for - mance, torchlight
- steg - gi la vit - to - ria! Que - sta se - ra gran fiac - co -
- ing there will be great do - ings! Ga - la per - for - mance, torchlight
- steg - gi la vit - to - ria! Que - sta se - ra gran fiac - co -
- ing there will be great do - ings! Ga - la per - for - mance, torchlight
..... a tempo
p


SAGR.
SALR.
f
Or via a ve - stir - vi!..
Put on your vestments!...
- la - ta!
procession!
Se - ra - ta di ga - la! Si..... fe -
A brand new can - ta - ta sung by
- la - ta!
procession!
Se - ra - ta di ga - la! Si..... fe -
A brand new can - ta - ta sung by
- la - ta!
procession!
Se - ra - ta di ga - la! Si..... fe -
A brand new can - ta - ta sung by
f
cres.
- steg - gi la.....vit - to - ria, si..... fe - steg - gi la..... vit -
Tos - ca, sung by Tos - ca, new can - ta - ta, sung by
- steg - gi la.....vit - to - ria, si..... fe - steg - gi la..... vit -
Tos - ca, sung by Tos - ca, new can - ta - ta, sung by
- steg - gi la.....vit - to - ria, si..... fe - steg - gi la..... vit -
Tos - ca, sung by Tos - ca, new can - ta - ta, sung by
cres.

(saltellando e ridendo sgangheratamente)
(jumping about and laughing)


- to - ria! Vi - va il Re! Vi - va il Re!
Tos - ca! Long live the King! Long live the King!
- to - ria! Vi - va il Re! Vi - va il Re!
Tos - ca! Long live the King! Long live the King!
- to - ria! Vi - va il Re! Vi - va il Re!
Tos - ca! Long live the King! Long live the King!
56
ff
Te Deum... Glo - ria! Si fe - steg - gi la..... vit -
Te Deum... Glo - ria! Yes, this even-ing there will be great
Te Deum... Glo - ria! Si fe - steg - gi la..... vit -
Te Deum... Glo - ria! Yes, this even-ing there will be great
Te Deum... Glo - ria! Si fe - steg - gi la..... vit -
Te Deum... Glo - ria! Yes, this even-ing there will be great

(apparendo improvvisamente dalla porticina)(con grande autorità)
(appearing unexpectedly in the doorway, exclaims imperiously)

SCARPIA

AND.te SOST.to MOLTO *a piacere*

Un tal bac_ca_no in chiesa! Bel ri_
Pray why this great com_motion? And in

(alla vista di Scarpia tutti si arrestano allibiti come per incanto - Il Sagre_
(Seeing Scar. all are stricken dumb and motionless, as though spell-bound)

SAGR.
SACR.

- to -...
do...

- to -...
do...

- to -...
do...

AND.te SOST.to MOLTO

ff *m.s.* *col canto.....*

MOD.to MOSSO

(seguono Scarpia, Spoletta ed alcuni sbirri)
(Spoletta and other police-agents follow Scarpia)

SCAR.

- spet_to!
church too!

stano impaurito balbetta:)
(The Sacristan affrighted, stammers)

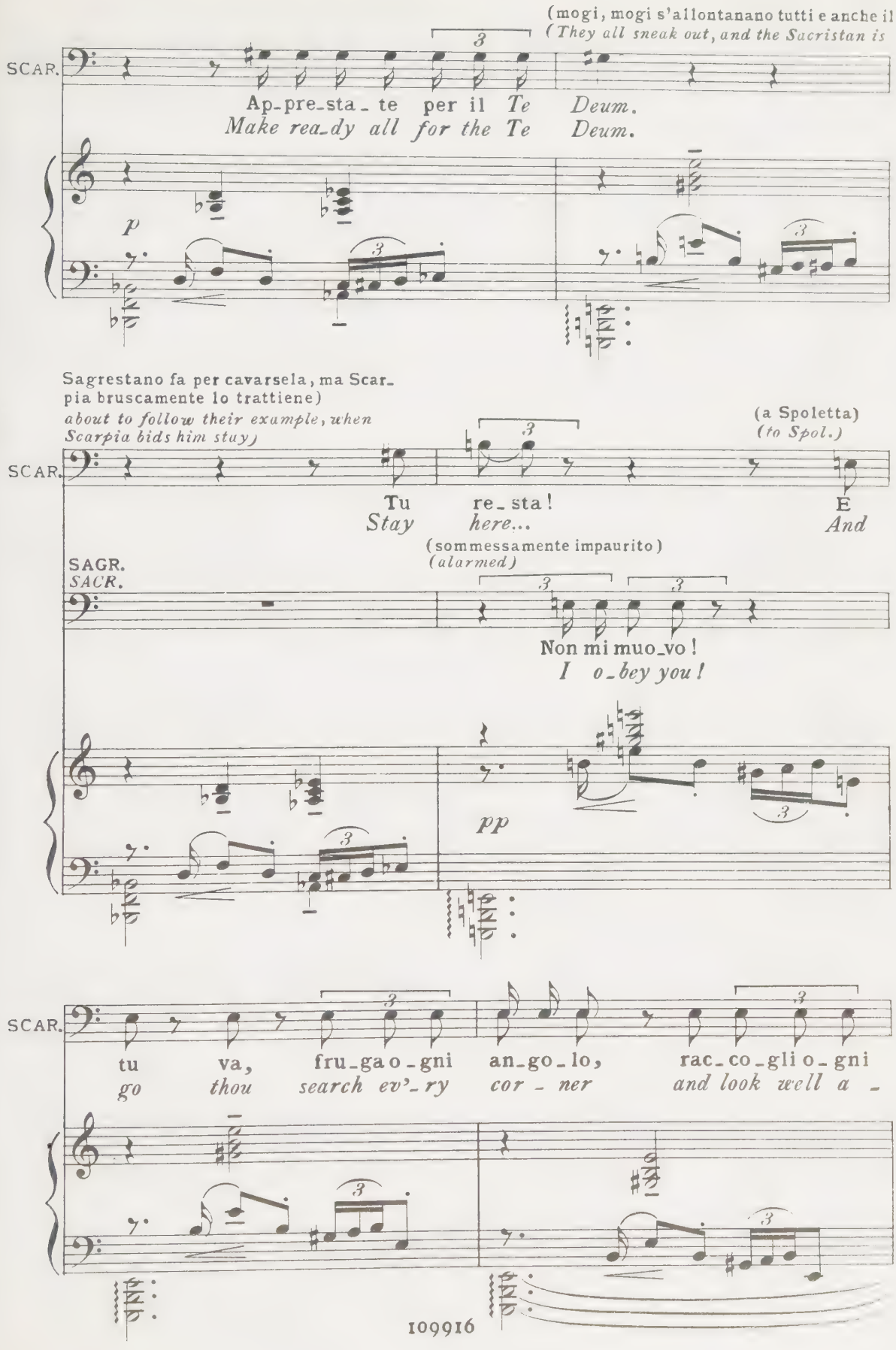
SAGR.
SACR.

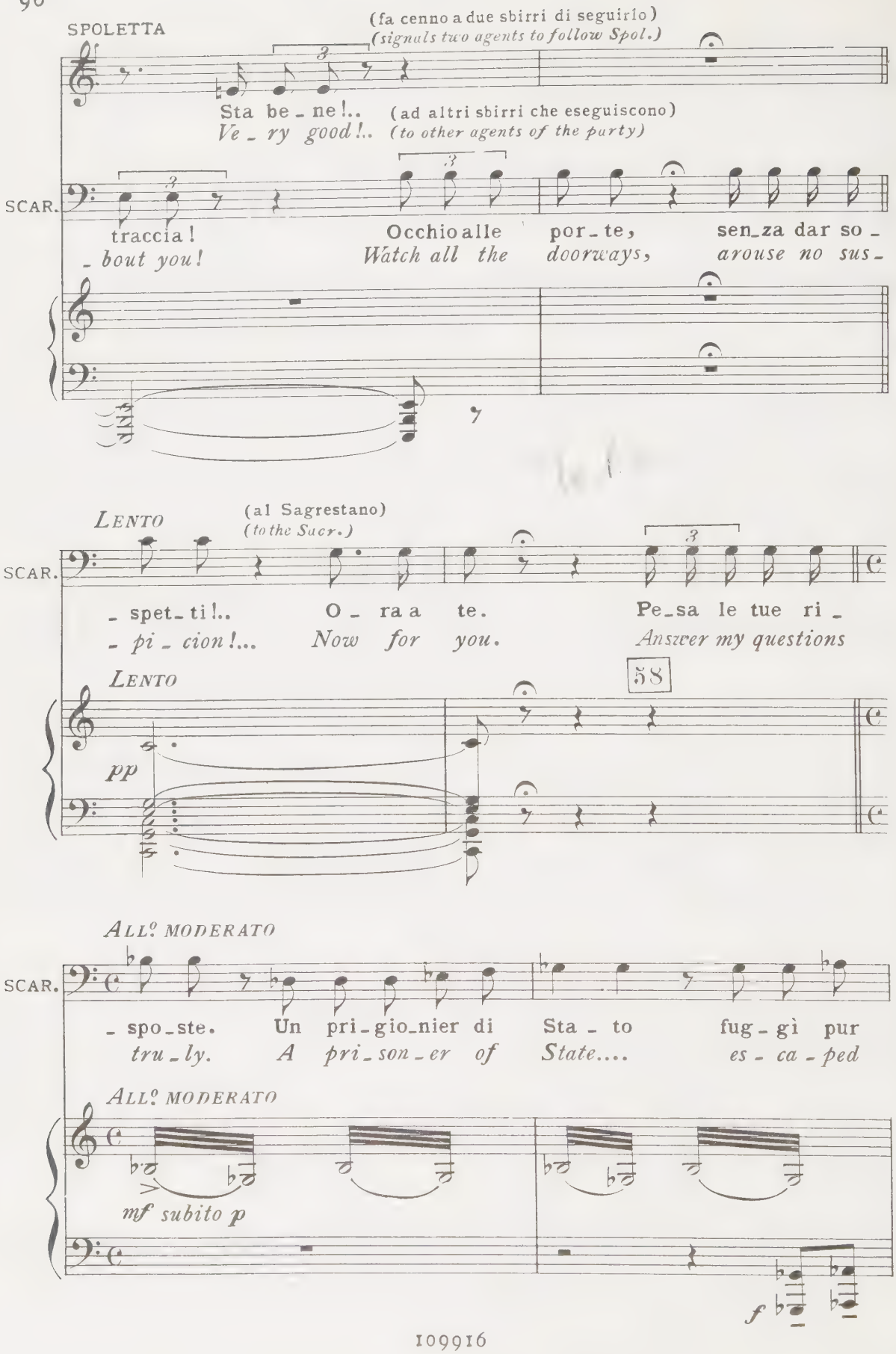
Ec_cel_len - za, il gran giu_bi_lo...
Ex_cel_len - cy we were overjoyed...

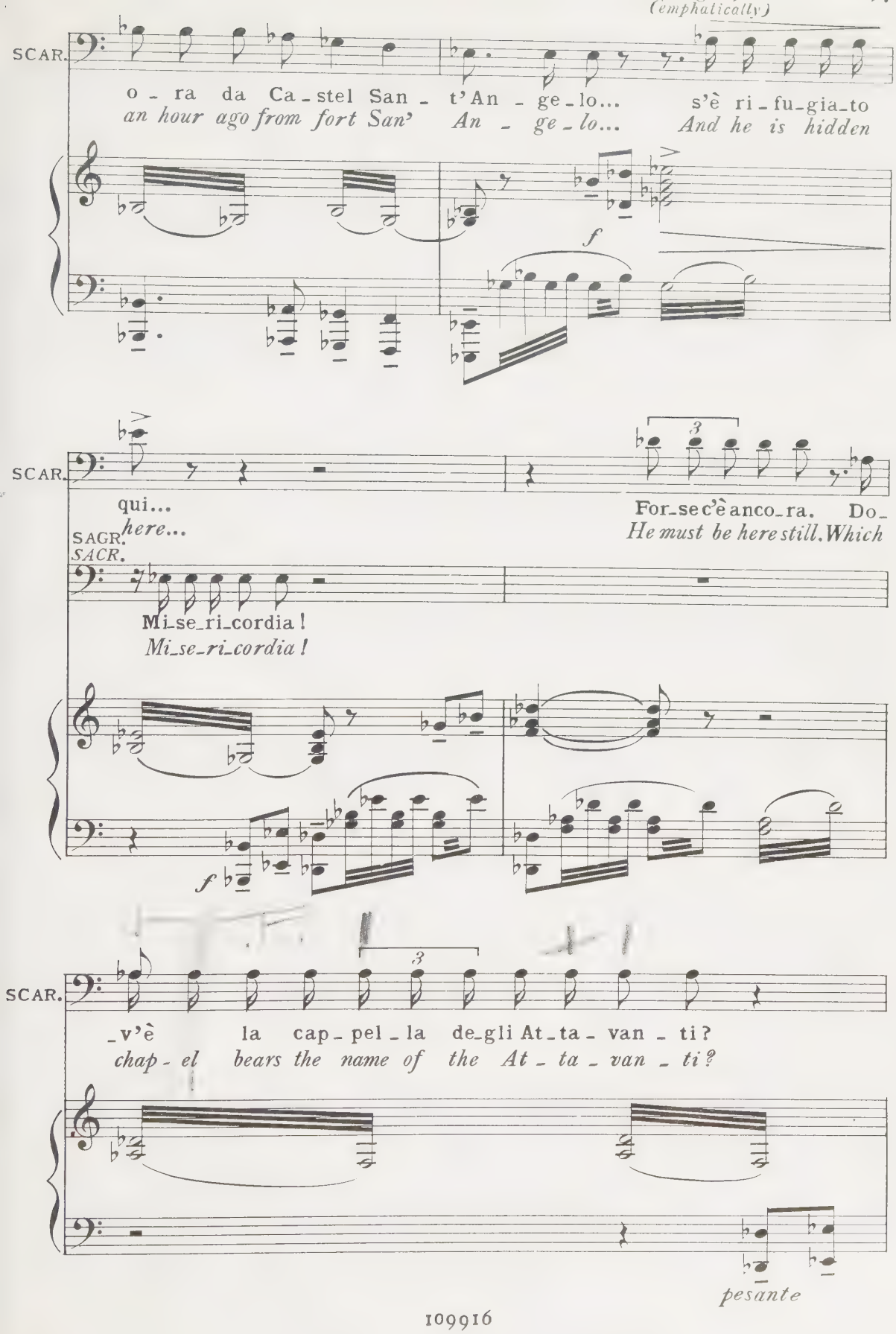
57

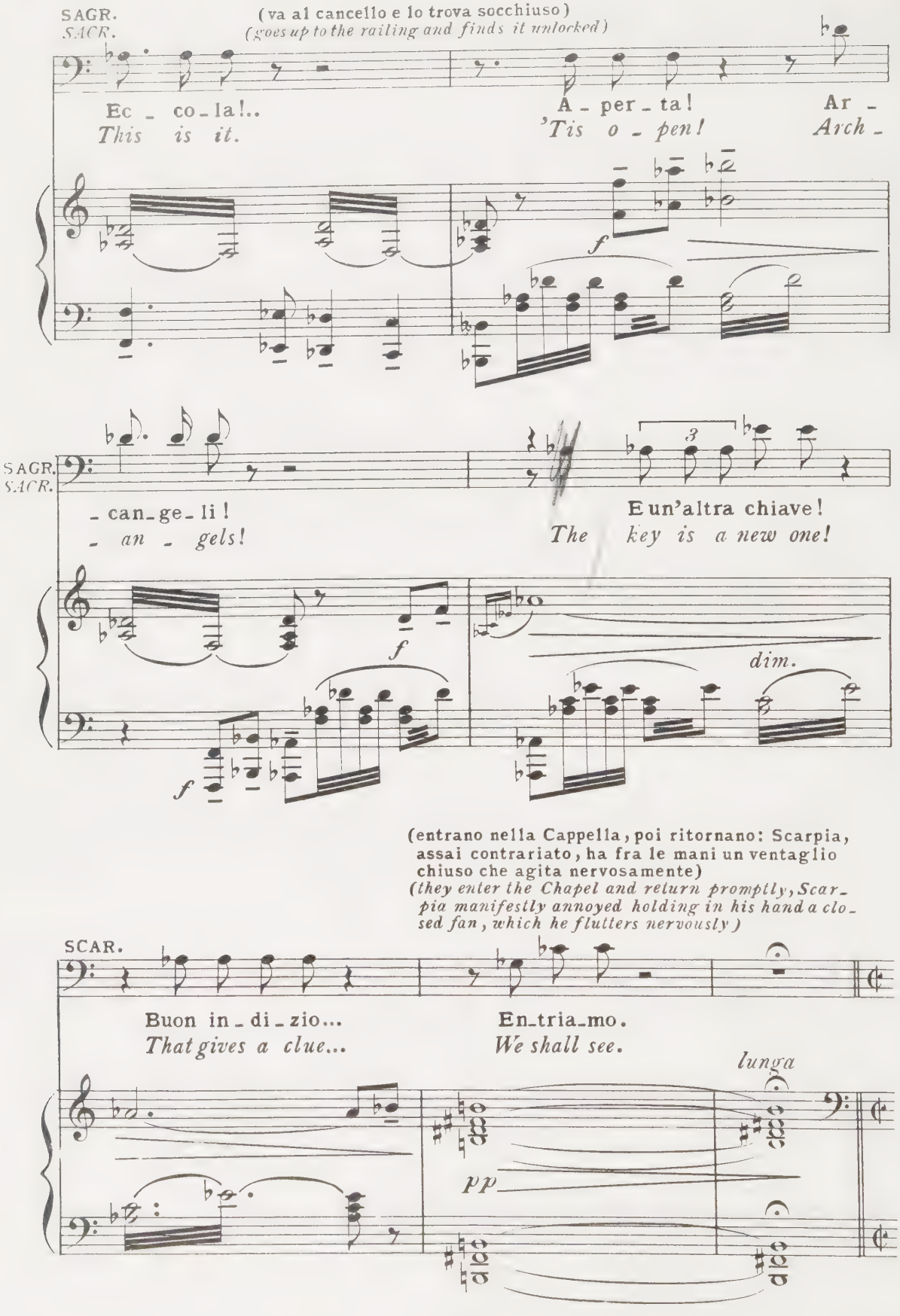
MOD.to MOSSO

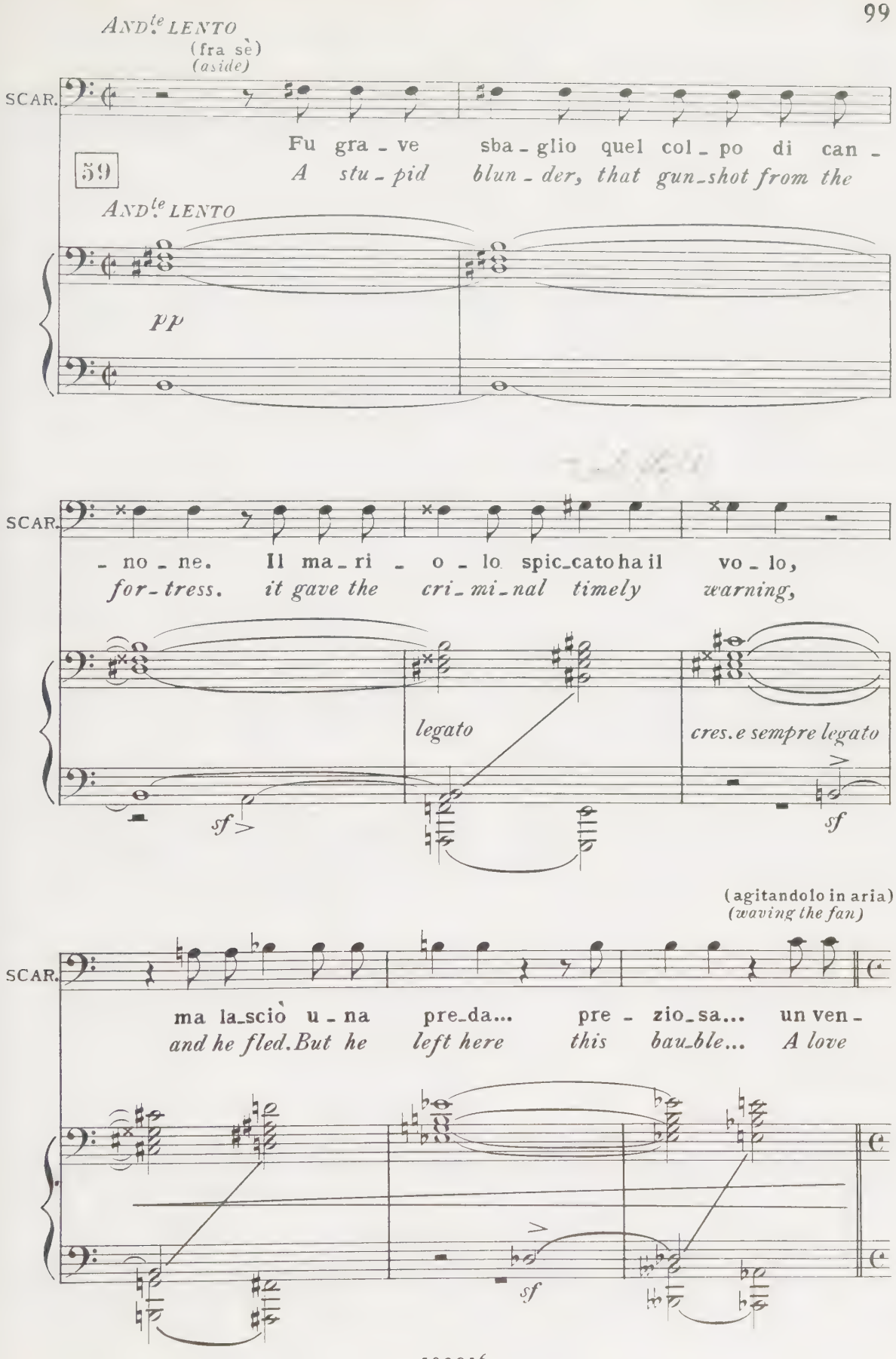
p

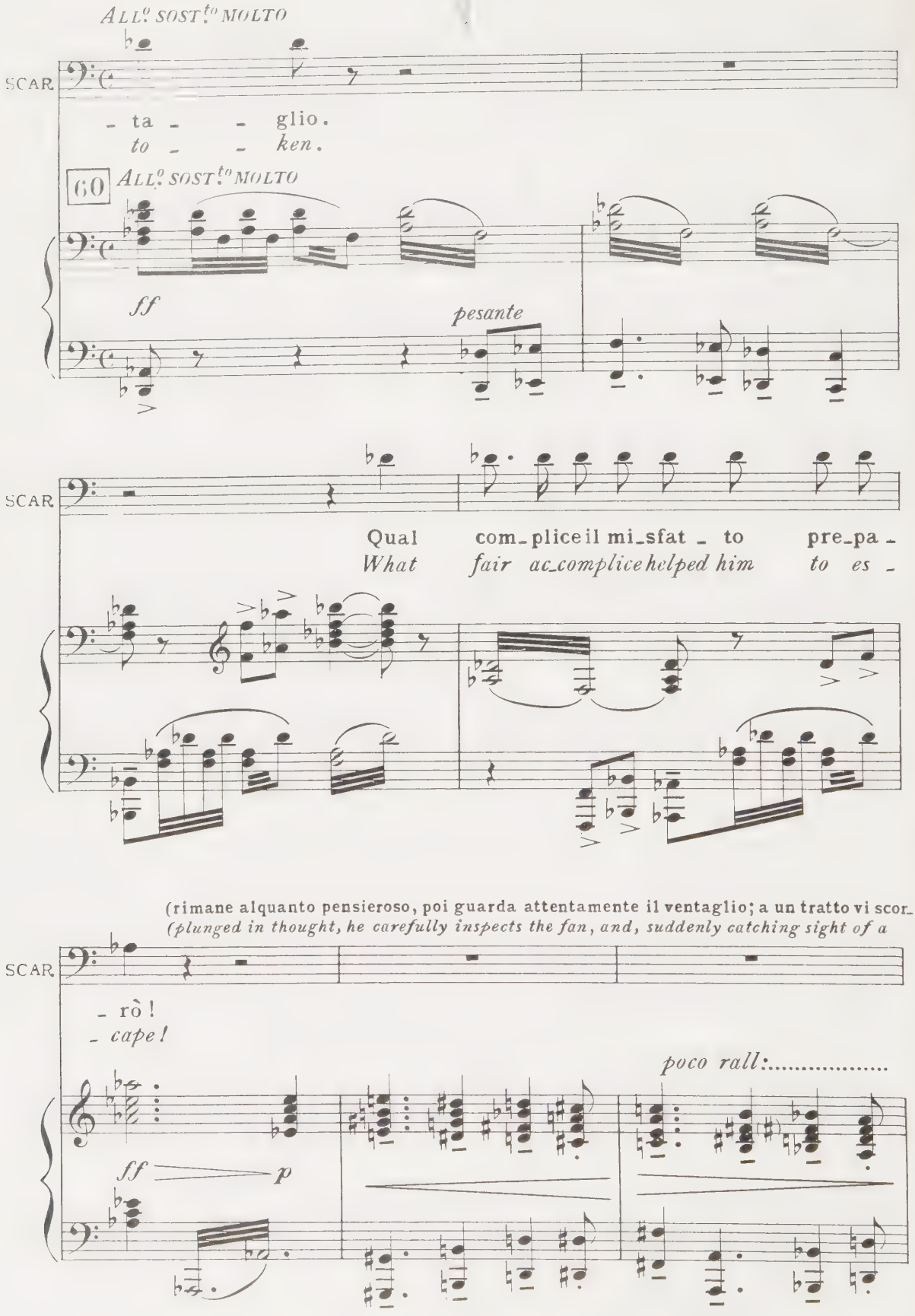

(mogi, mogi s'allontanano tutti e anche il
(They all sneak out, and the Sacristan is
SCAR.
Ap_pre_sta_te per il Te Deum.
Make rea_dy all for the Te Deum.
p
Sagrestano fa per cavarsela, ma Scar_
pia bruscamente lo trattiene)
about to follow their example, when
Scarpia bids him stay)
(a Spoletta)
(to Spol.)
SCAR.
Tu re_sta! E
Stay here... And
(sommessamente impaurito)
(alarmed)
SAGR.
SACR.
Non mi muo_vo!
I o_bey you!
pp
SCAR.
tu va, fru_ga o_gni an_go_lo, rac_co_gli o_gni
go thou search ev'_ry cor_ner and look well a_


SPOLETTA
(fa cenno a due sbirri di seguirlo)
(signals two agents to follow Spol.)
Sta be - ne!..
Ve - ry good!..
(ad altri sbirri che eseguiscono)
(to other agents of the party)
SCAR.
traccia!
- bout you!
Occhio alle por - te,
Watch all the doorways,
sen_za dar so -
arouse no sus -
LENTO
(al Sagrestano)
(to the Sacr.)
SCAR.
- spet - ti!..
- pi - cion!...
O - ra a te.
Now for you.
Pe_sa le tue ri -
Answer my questions
LENTO
58
pp
ALL.o MODERATO
SCAR.
- spo_ste.
tru - ly.
Un pri - gio_nier di
A pri - son - er of
Sta - to
State....
fug - gì pur
es - ca - ped
ALL.o MODERATO
mf subito p
f


(energico)
(emphatically)
SCAR.
o - ra da Ca - stel San - t'An - ge - lo... s'è ri - fu - gia - to
an hour ago from fort San' An - ge - lo... And he is hidden
f
SCAR.
qui...
here...
For - se c'è anco - ra. Do -
He must be here still. Which
SAGR.
SACR.
Mi - se - ri - cordia!
Mi - se - ri - cordia!
f
SCAR.
- v'è la cap - pel - la de - gli At - ta - van - ti?
chap - el bears the name of the At - ta - van - ti?
pesante


SAGR.
SACR.
(va al cancello e lo trova socchiuso)
(goes up to the railing and finds it unlocked)
Ec - co - la!..
This is it.
A - per - ta!
'Tis o - pen!
Ar -
Arch -
f
SAGR.
SACR.
- can - ge - li!
- an - gels!
The
E un'altra chiave!
key is a new one!
f
f
dim.
(entrano nella Cappella, poi ritornano: Scarpia, assai contrariato, ha fra le mani un ventaglio chiuso che agita nervosamente)
(they enter the Chapel and return promptly, Scarpia manifestly annoyed holding in his hand a closed fan, which he flutters nervously)
SCAR.
Buon in - di - zio...
That gives a clue...
En - tria - mo.
We shall see.
lunga
pp


ANDte LENTO
(fra sè)
(aside)
SCAR.
Fu gra - ve sba - glio quel col - po di can -
59
A stu - pid blun - der, that gun-shot from the
ANDte LENTO
pp
SCAR.
- no - ne. Il ma - ri - o - lo spic-cato ha il vo - lo,
for-tress. it gave the cri - mi - nal timely warning,
legato
cres. e sempre legato
sf
sf
sf
(agitandolo in aria)
(waving the fan)
SCAR.
ma la-sciò u - na pre-da... pre - zio-sa... un ven -
and he fled. But he left here this bau-ble... A love
sf


ALL.o SOST.to MOLTO
SCAR
- ta - - glio.
to - - ken.
60
ALL.o SOST.to MOLTO
ff
pesante
SCAR
Qual com-plice il mi-sfat - to pre-pa -
What fair ac-complice helped him to es -
(rimane alquanto pensieroso, poi guarda attentamente il ventaglio; a un tratto vi scor-
(plunged in thought, he carefully inspects the fan, and, suddenly catching sight of a
SCAR
- rò!
- cape!
poco rall:.....
ff
p

ge uno stemma e vivamente esclama:)
coat-of-arms, exclaims:)

(guarda intorno, scrutan-
(looks around, exami-

SCAR.

La marchesa Atta-van-ti!.. Il suo stemma...
'Twas the fair At-ta-van-ti!...These are her arms...

molto dolce

p *pp*

do ogni angolo della chiesa: i suoi occhi si arrestano sull'impalcato, sugli arnesi del pittore, sul quadro.....e il noto viso dell' Attavanti gli appare riprodotto nel volto della santa)
ning every corner of the church. His attention is caught by the scaffolding, the painter's easel and the picture, in which the well-known face of the Attavanti is reproduced in that of Mary Magdalen)

SCAR.

LO STESSO MOVIMENTO

deciso

rall:.....f a tempo

(al Sagrestano)
(to the Sacr.)

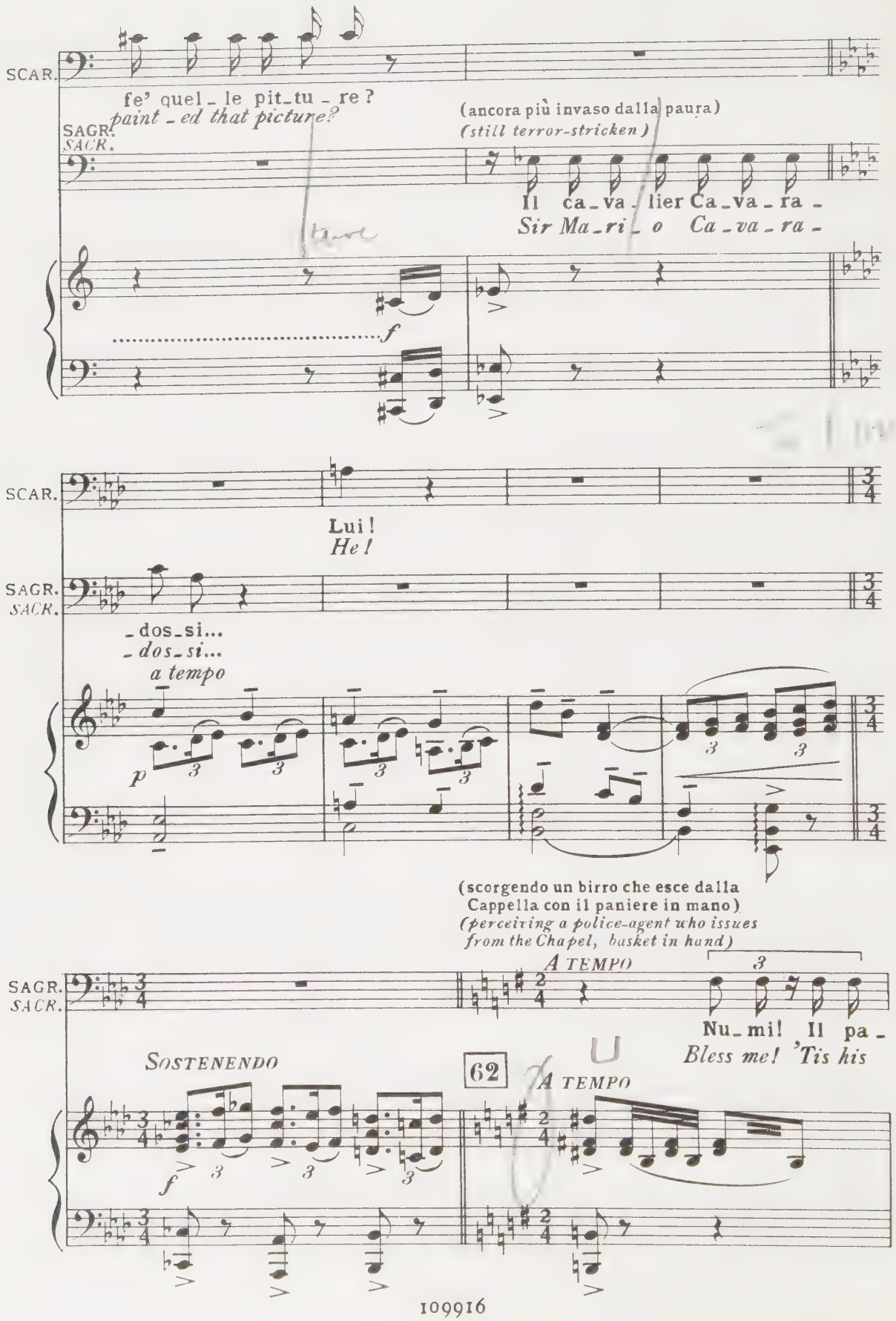
ALL.° CON FUOCO

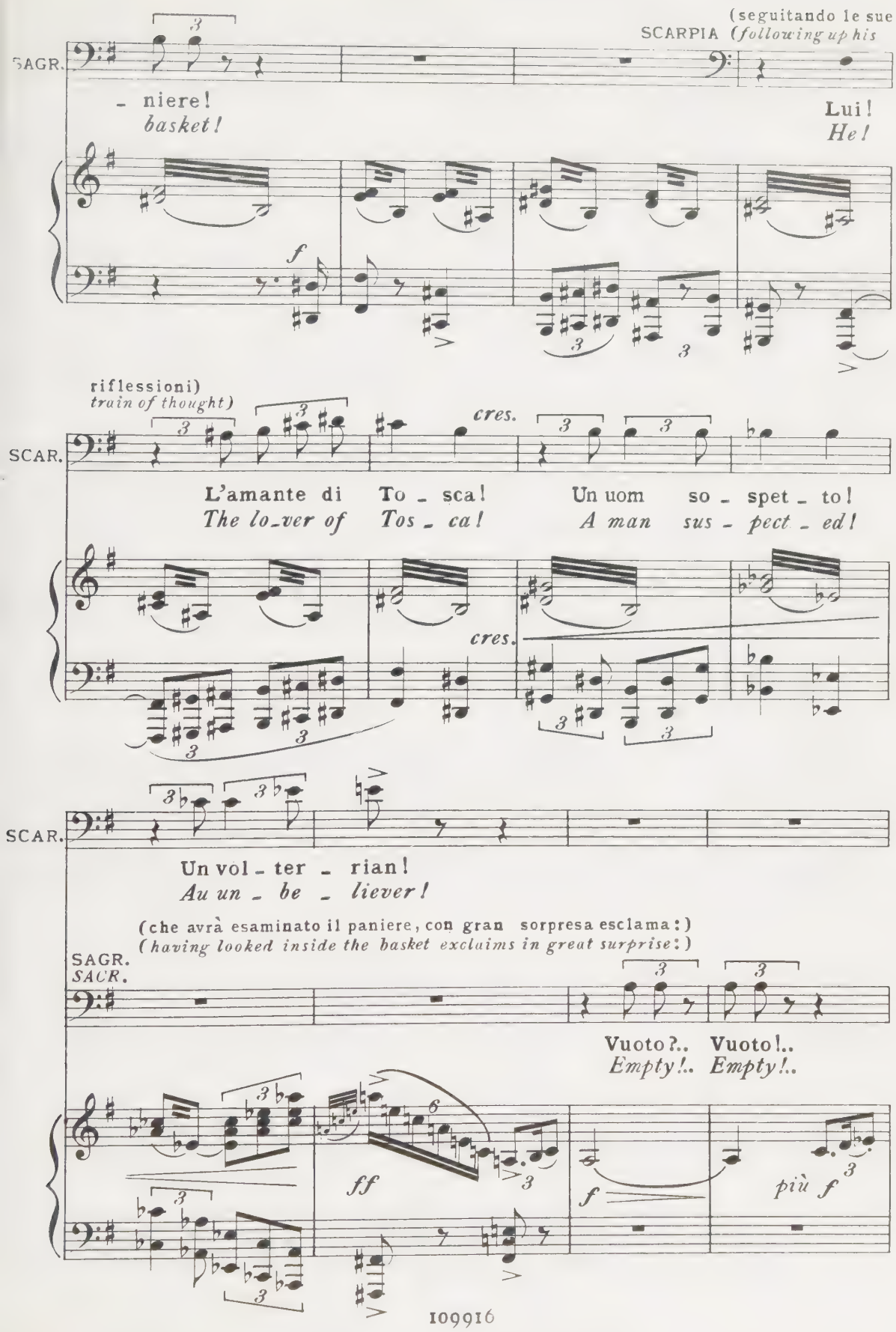
SCAR.

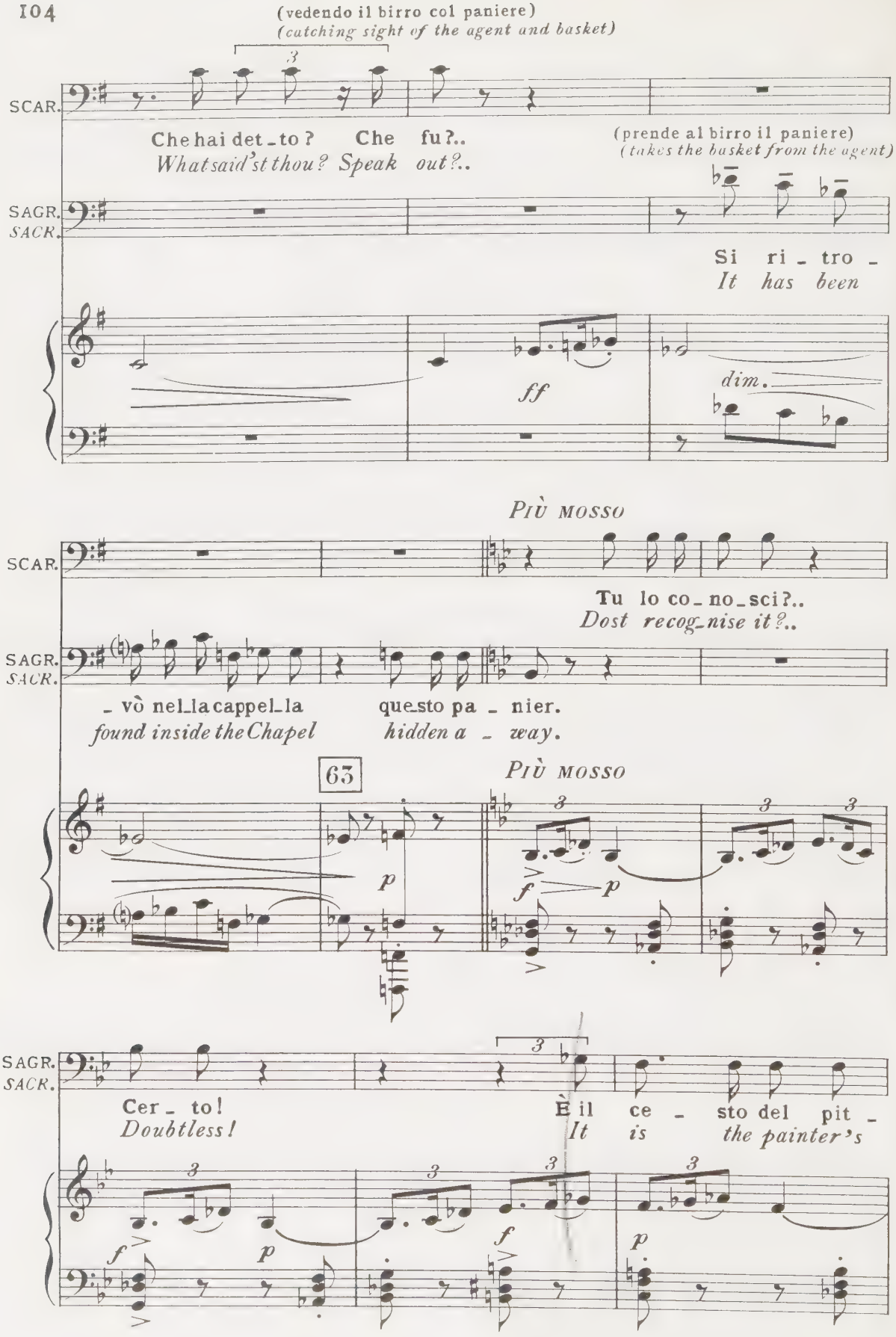
Il suo ri-trat-to! Chi
It is her port-rait! Who

61 *ALL.° CON FUOCO*

col canto.....


SCAR.
fe' quel - le pit - tu - re ?
paint - ed that picture?
(ancora più invaso dalla paura)
(still terror-stricken)
SAGR.
SACR.
Il ca - va - lier Ca - va - ra -
Sir Ma - ri - o Ca - va - ra -
f
SCAR.
Lui!
He!
SAGR.
SACR.
- dos - si...
- dos - si...
a tempo
p
(scorgendo un birro che esce dalla Cappella con il paniere in mano)
(perceiving a police-agent who issues from the Chapel, basket in hand)
A TEMPO
SAGR.
SACR.
Nu - mi! Il pa -
Bless me! 'Tis his
SOSTENENDO
62
A TEMPO
f


(seguitando le sue
SCARPIA (following up his
SAGR.
- niere!
basket!
Lui!
He!
f
riflessioni)
train of thought)
SCAR.
cres.
L'amante di To - sca!
The lo-ver of Tos - ca!
Un uom so - spet - to!
A man sus - pect - ed!
cres.
SCAR.
Un vol - ter - rian!
Au un - be - liever!
(che avrà esaminato il paniere, con gran sorpresa esclama:)
(having looked inside the basket exclaims in great surprise:)
SAGR.
SCAR.
Vuoto?.. Vuoto!..
Empty!.. Empty!..
ff
f
più f


(vedendo il birro col paniere)
(catching sight of the agent and basket)
SCAR.
Che hai det_to? Che fu?..
What said'st thou? Speak out?..
(prende al birro il paniere)
(takes the basket from the agent)
SAGR.
SACR.
Si ri_tro_
It has been
ff
dim.
PIÙ MOSSO
SCAR.
Tu lo co_no_sci?..
Dost recog_nise it?..
SAGR.
SACR.
_vò nel_la cappel_la
found inside the Chapel
que_sto pa_nier.
hidden a_way.
63
PIÙ MOSSO
SAGR.
SACR.
Cer_to!
Doubtless!
È il ce_sto del pit_
It is the painter's

con forza, quasi parlato

SCAR.

(balbettando pauroso)
(stammering timidly)

Sputa quel_lo che
Spit out all that you

SAGR.
SACR.

- tor... ma... non_di_me_no...
basket but not_with_stand_ing...

f *p*

SCAR.

sai.
know!

(sempre più impaurito e quasi piangendo gli mostra il paniere vuoto)
(Sacr. tearfully holds up the empty basket)

SAGR.
SACR.

Io lo la_sciai ri_pie_no di
I brought it hi_ther, filled with the

f *p* *poco accel.* *p*

poco rall.

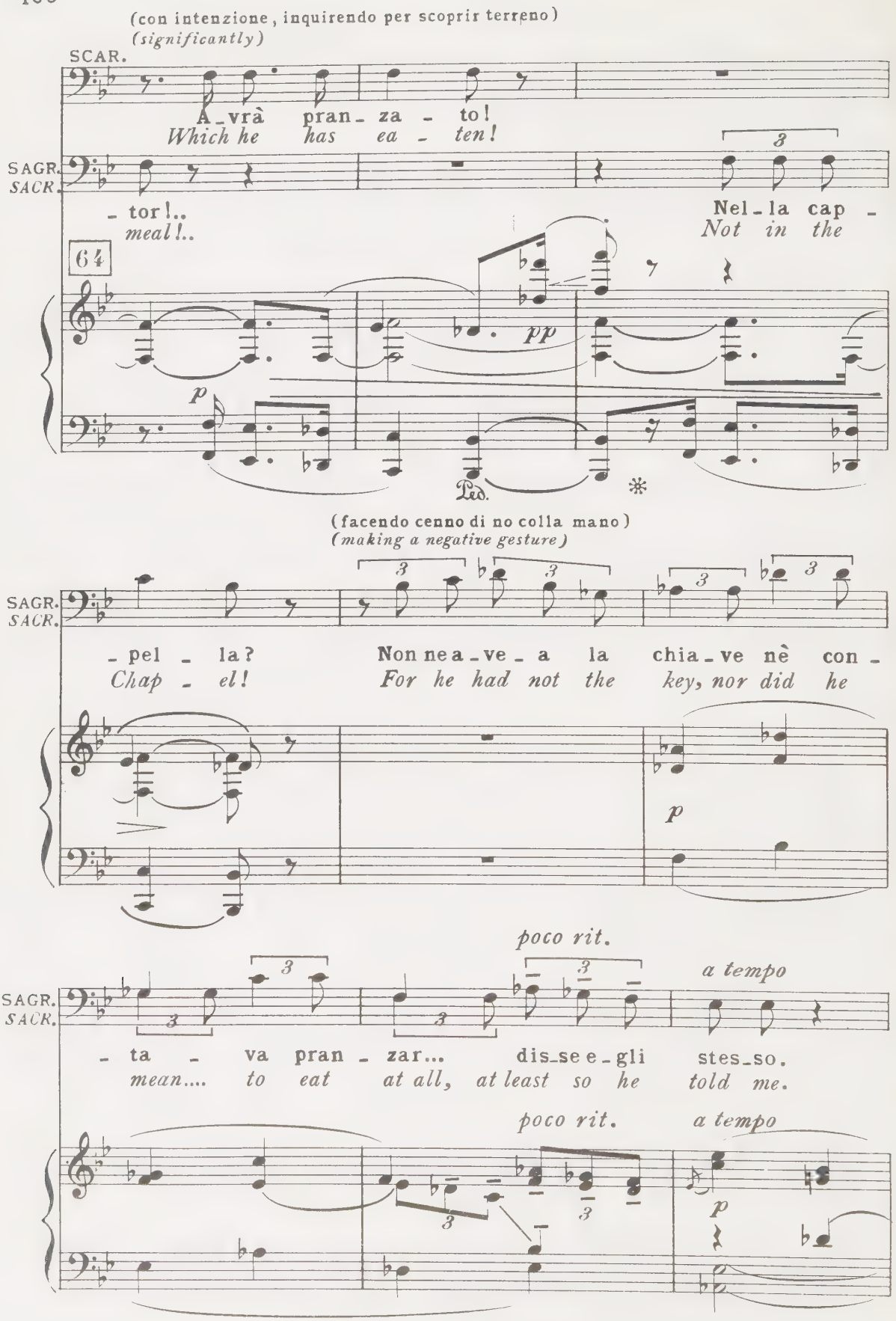
a tempo

SAGR.
SACR.

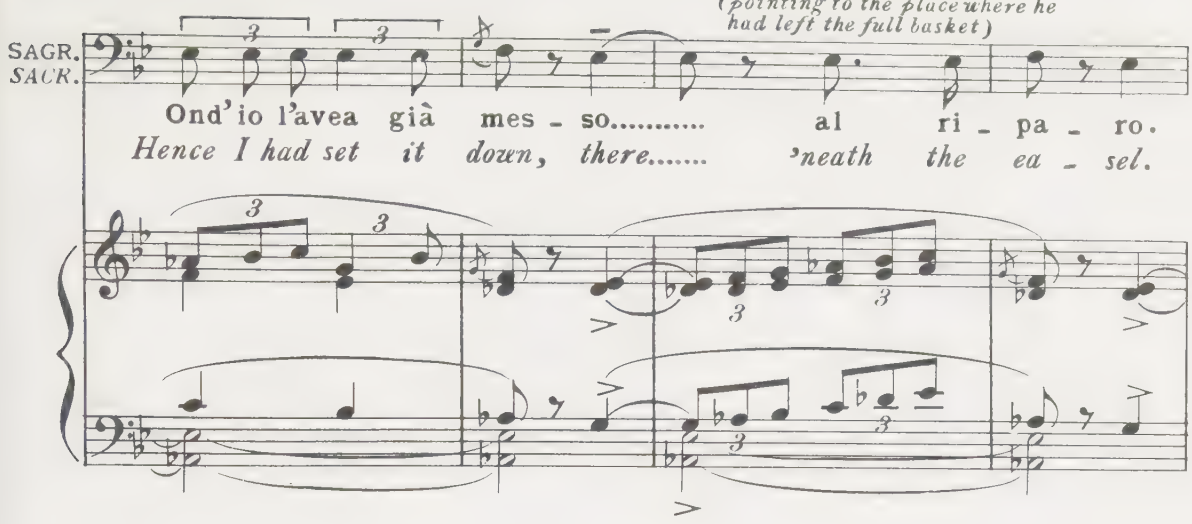
ci_bo pre_li_ba - - to... il pran_zo del pit_
best of food and li_ - quor... The painter's mid_day

poco rall: ..... *a tempo*

pp

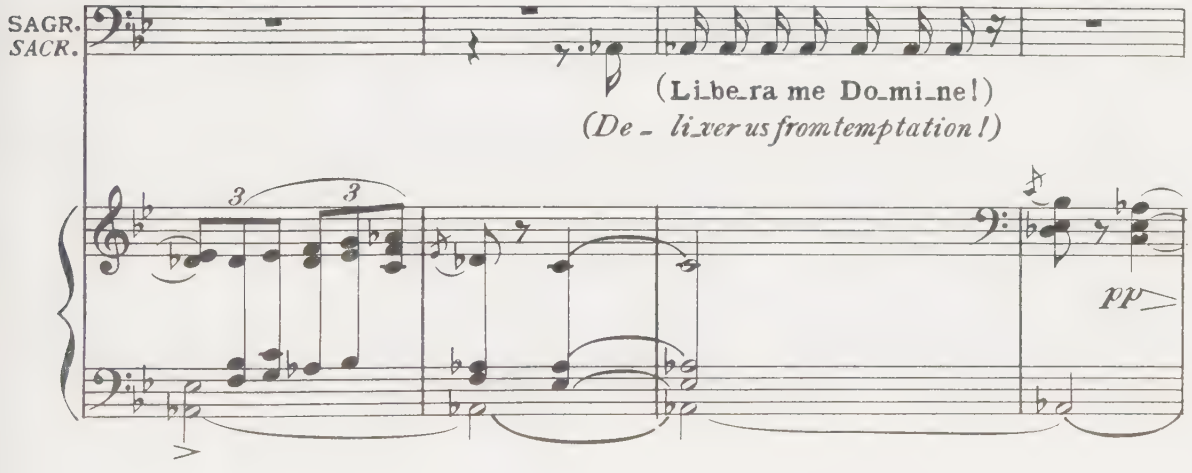

(con intenzione, inquirendo per scoprir terreno)
(significantly)
SCAR.
A_vrà pran_za_to!
Which he has ea_ten!
SAGR. SACR.
3
_tor!..
meal!..
Nel_la cap_
Not in the
64
pp
p
Ped.
*
(facendo cenno di no colla mano)
(making a negative gesture)
SAGR. SACR.
3
_pel_la?
Chap_el!
Non ne a_ve_a la chia_ve nè con_
For he had not the key, nor did he
p
poco rit.
a tempo
SAGR. SACR.
3
_ta_va pran_zar... dis_se e_gli stes_so.
mean.... to eat at all, at least so he told me.
poco rit.
a tempo
p

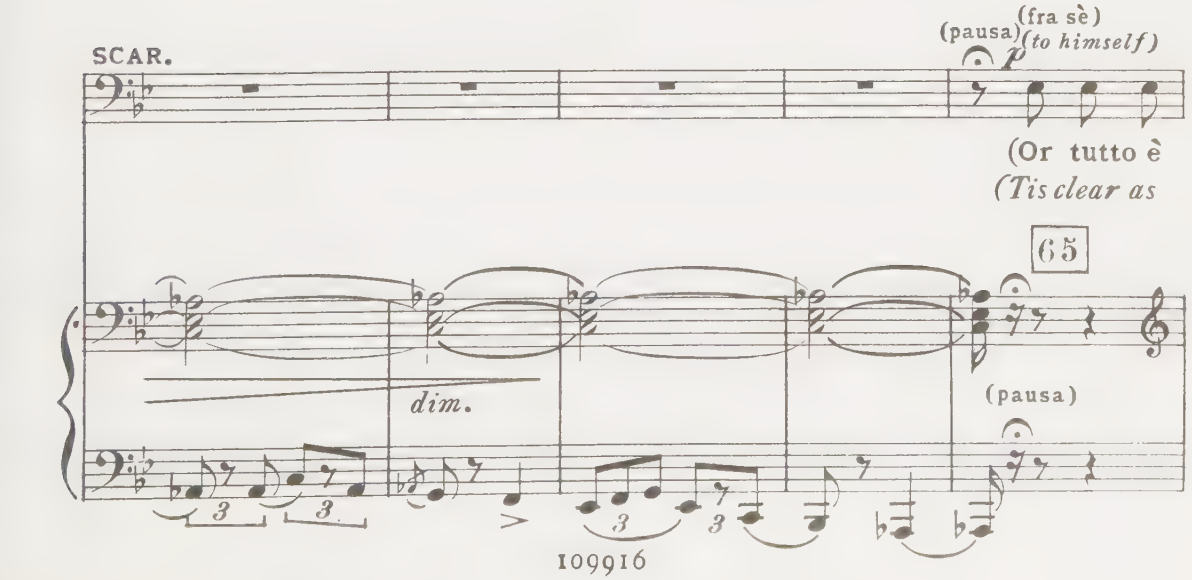
(mostra dove aveva riposto il paniere e ve lo lascia)
(pointing to the place where he had left the full basket)

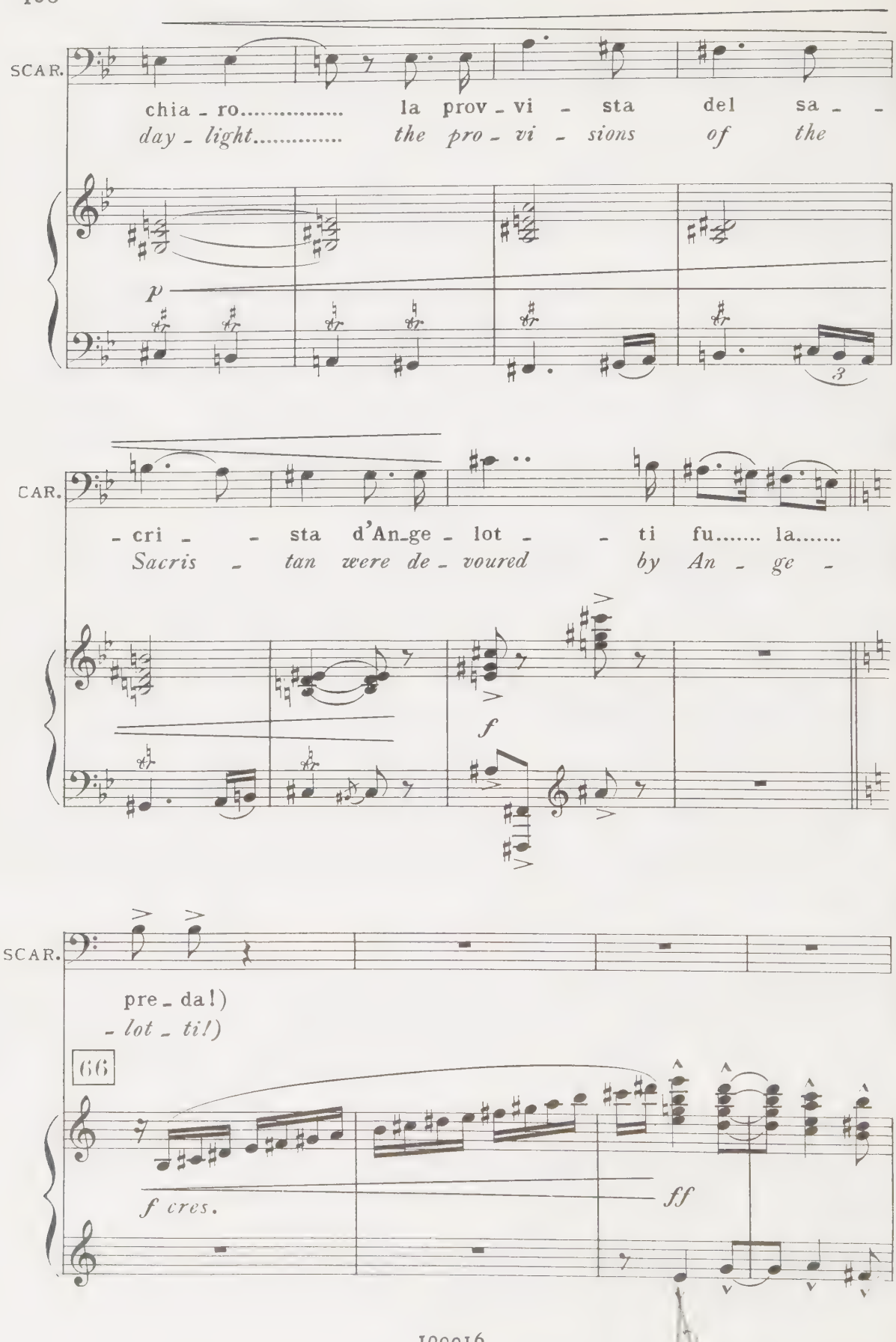


(impressionato dal severo e silente contegno di Scarpia)
(painfully impressed by Scarpia's stern and silent bearing)

(fra sè)
(to himself)

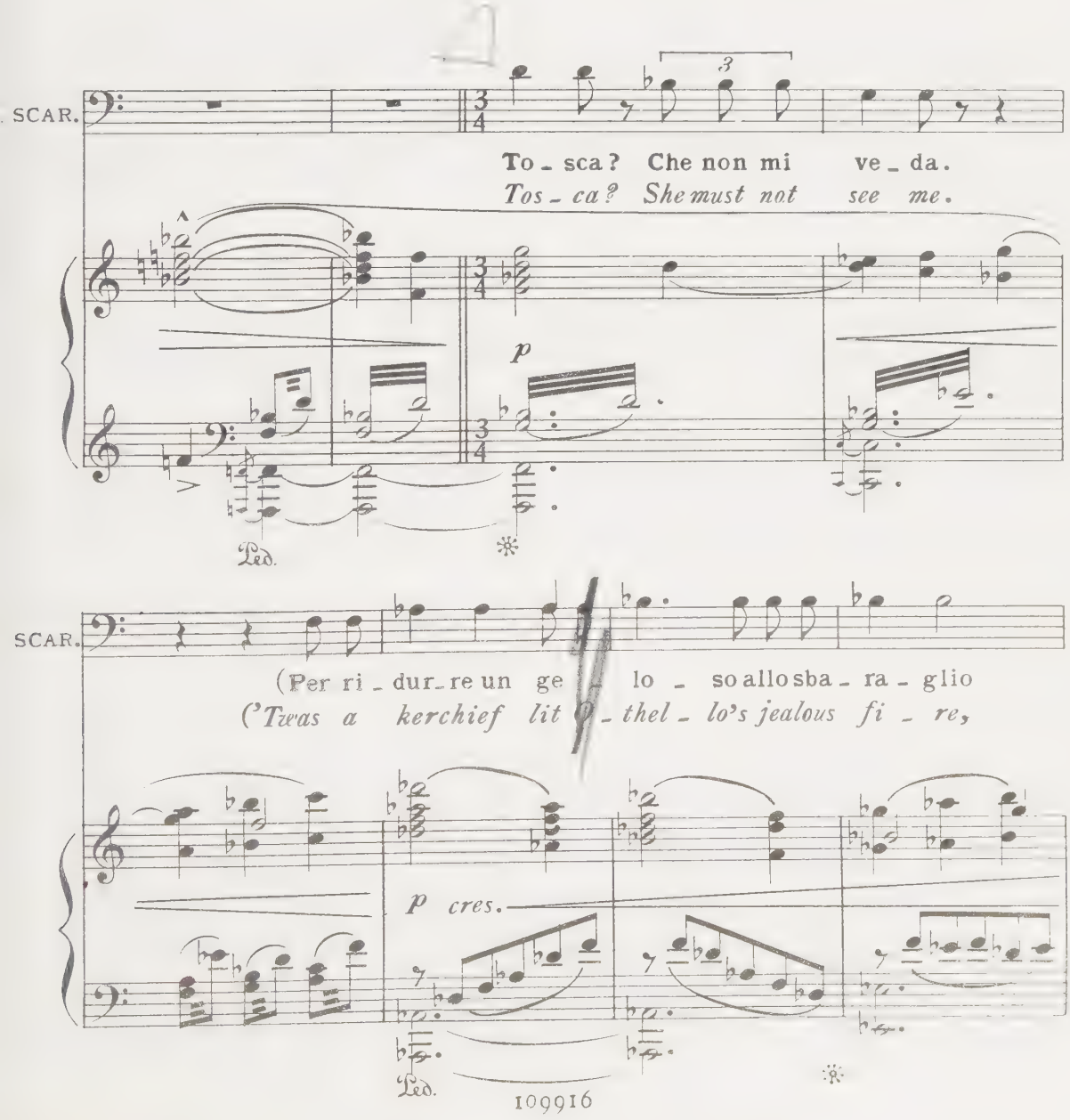


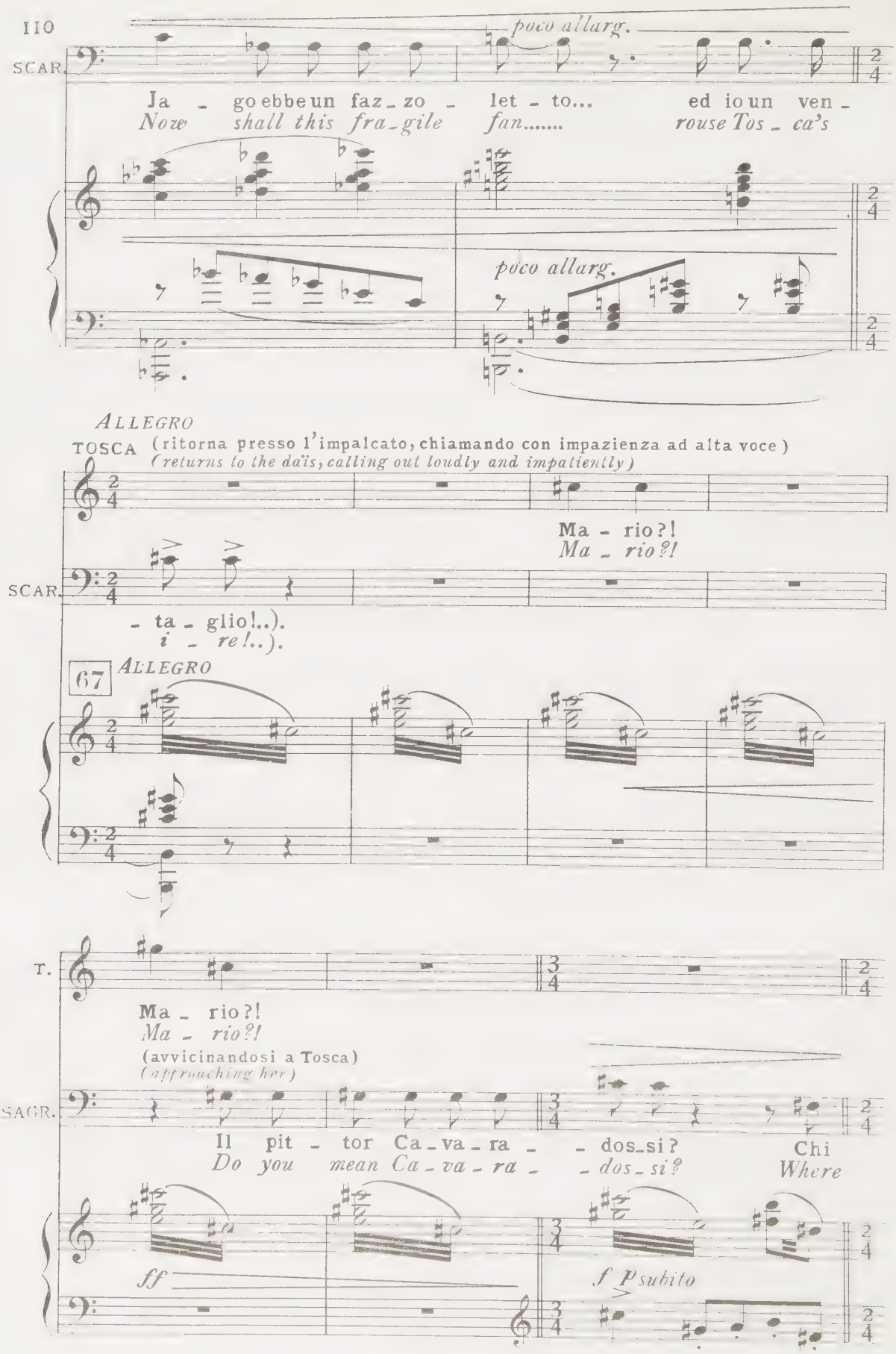


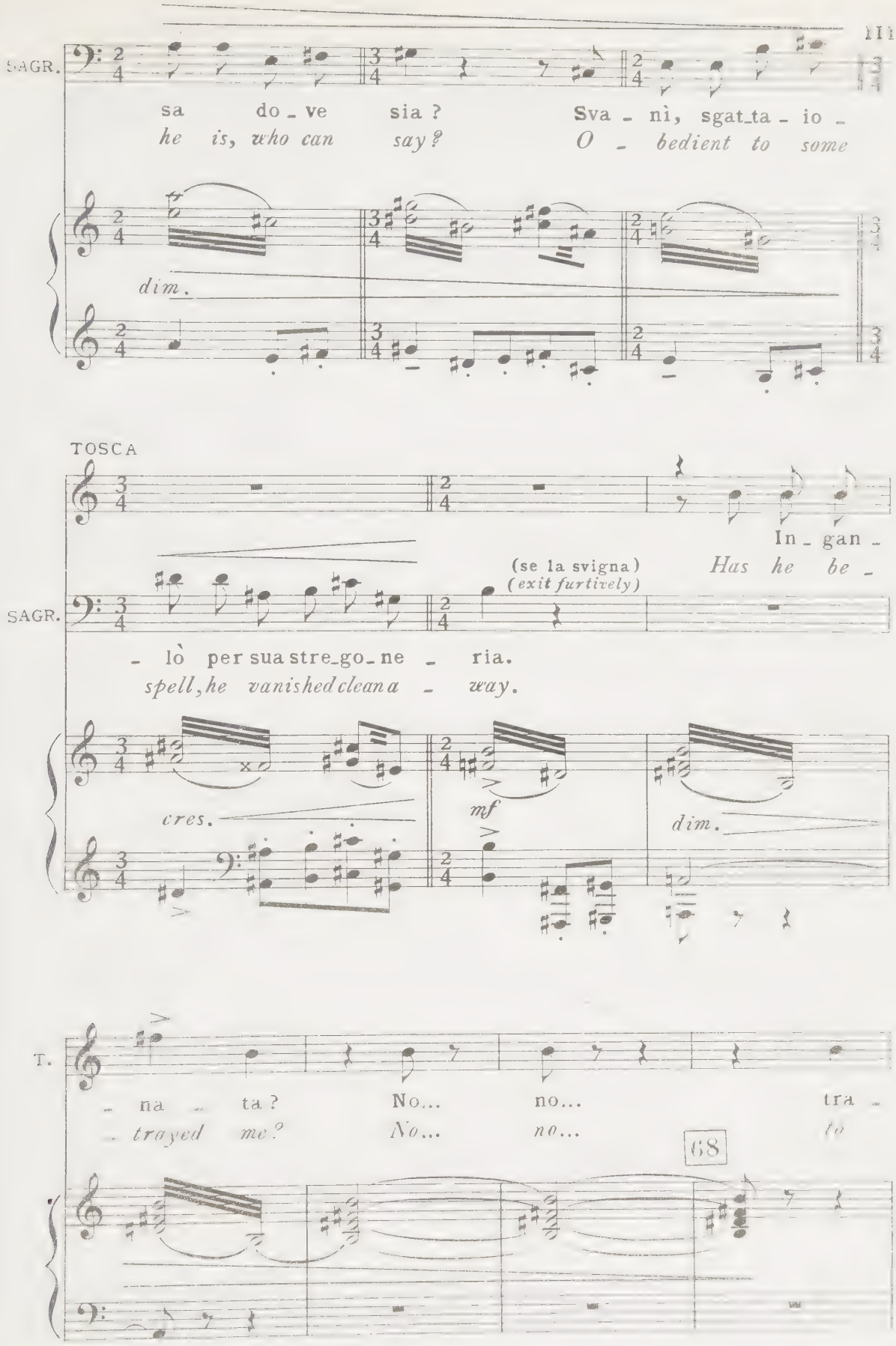

SCAR.
chia - ro..... la prov - vi - sta del sa - -
day - light..... the pro - vi - sions of the
p
3
CAR.
- cri - - sta d'An-ge - lot - - ti fu..... la.....
Sacris - tan were de - voured by An - ge -
f
SCAR.
pre - da!)
- lot - ti!)
66
f cres.
ff

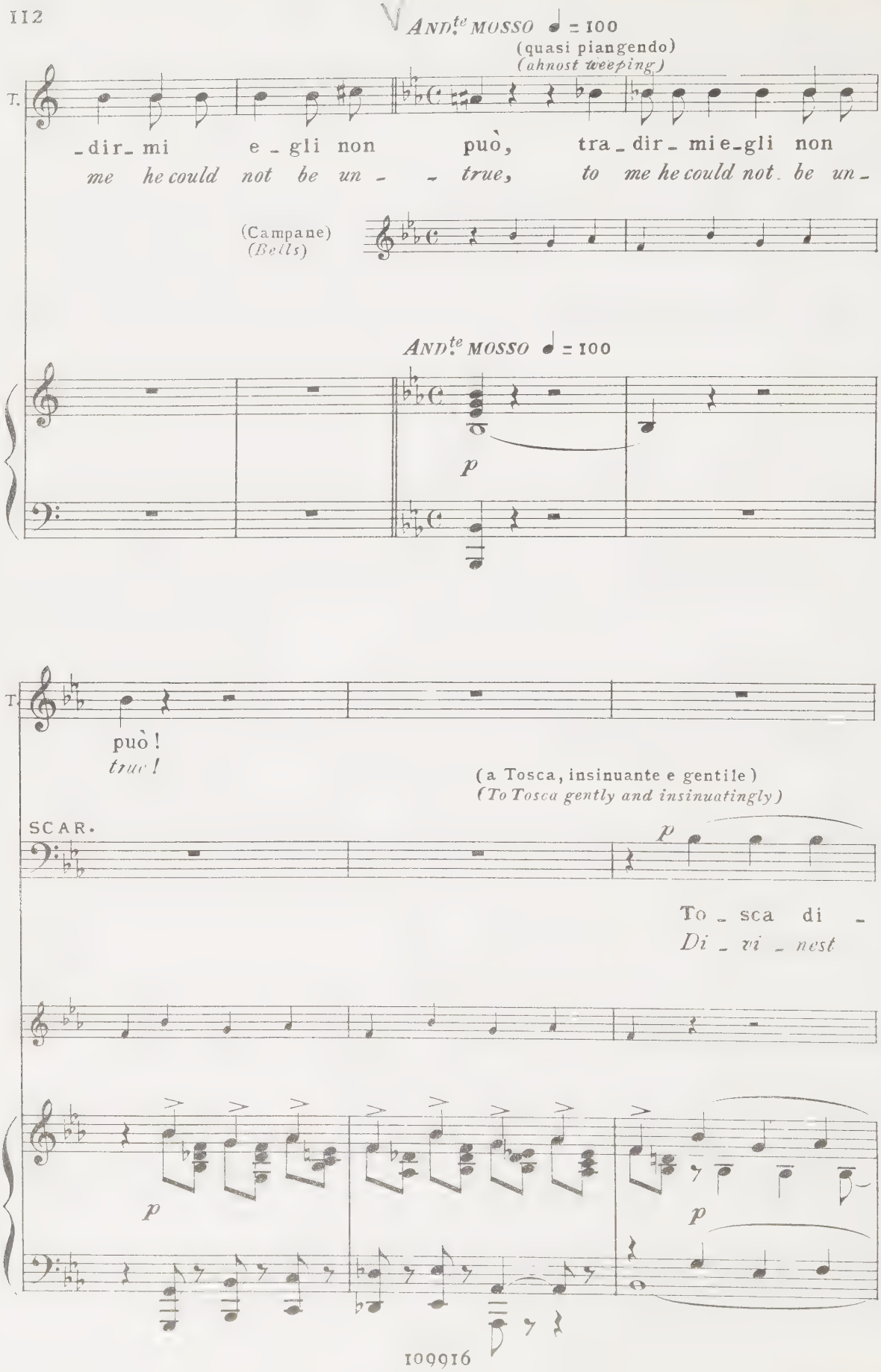
(Tosca entra, ed è nervosissima: va dritta all' impalcato, ma non trovandovi Cavaradossi, sempre in grande agitazione va a cercarlo nella navata centrale della chiesa: Scarpia appena vista entrare Tosca, si è abilmente nascosto dietro la colonna ov'è la pila dell'acqua benedetta, facendo imperioso cenno di rimanere al sagrestano; il quale, tremante, imbarazzato, si reca vicino al palco del pittore)

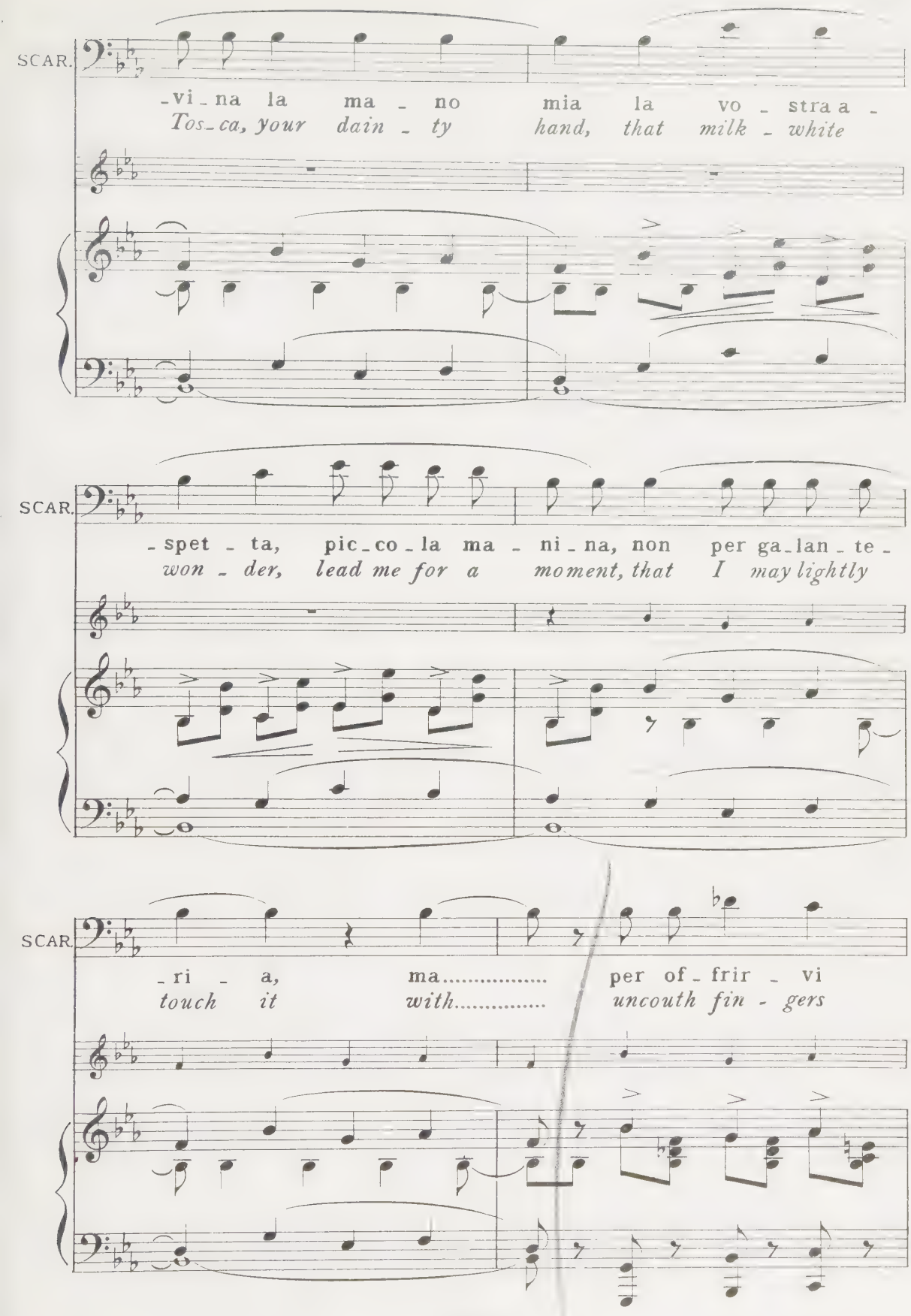
(Tosca enters nervously; she walks straight up to the scaffolding. Not finding Cavaradossi there, in great agitation, she searches for him in the central nave of the church. Scarpia as soon as he sees her come in hides behind the pillar to which the holy-water trough is affixed, imperatively signalling the Sacristan to stay where he is. The Sacristan trembling with confusion, stands near the painter's daïs)


SCAR.
To - sca? Che non mi ve - da.
Tos - ca? She must not see me.
p
Ped.
SCAR.
(Per ri - dur - re un ge - lo - so allo sba - ra - glio
('Twas a kerchief lit - thel - lo's jealous fi - re,
p cres.
Ped.


SCAR.
poco allarg.
Ja - go ebbe un faz_zo - let - to... ed io un ven -
Now shall this fra_gile fan..... rouse Tos_ca's
poco allarg.
ALLEGRO
TOSCA (ritorna presso l'impalcato, chiamando con impazienza ad alta voce)
(returns to the daïs, calling out loudly and impatiently)
Ma - rio?!
Ma_rio?!
SCAR.
- ta - glio!..).
i_re!..).
67
ALLEGRO
T.
Ma_rio?!
Ma_rio?!
(avvicinandosi a Tosca)
(approaching her)
SACR.
Il pit - tor Ca_va_ra - - dos_si? Chi
Do you mean Ca_va_ra - - dos_si? Where
ff
f P subito


SAGR.
sa do_ve sia ? Sva_ nì, sgat_ta_ io_
he is, who can say? O_ bedient to some
dim.
TOSCA
In_ gan_
(se la svigna)
(exit furtively)
Has he be_
SAGR.
_ lò per sua stre_go_ne_ ria.
spell, he vanished clean a_ way.
cres.
mf
dim.
T.
_ na_ ta ? No... no... tra_
_ trayed me? No... no... to
68


ANDte MOSSO ♩ = 100
(quasi piangendo)
(almost weeping)
T.
dir mi e _ gli non può, tra _ dir _ mi e _ gli non
me he could not be un _ _ true, to me he could not be un _
(Campane)
(Bells)
ANDte MOSSO ♩ = 100
p
T.
può!
true!
(a Tosca, insinuante e gentile)
(To Tosca gently and insinuatingly)
SCAR.
p
To _ sca di _
Di _ vi _ nest
p
p


SCAR.
-vi-na la ma-no mia la vo-stra a-
Tos-ca, your dain-ty hand, that milk-white
SCAR.
-spet-ta, pic-co-la ma-ni-na, non per ga-lan-te-
won-der, lead me for a moment, that I may lightly
SCAR.
-ri-a, ma..... per of-frir-vi
touch it with..... uncouth fin-gers

(tocca le dita di Scarpia e si fa il segno della croce)
(touches Scarpia's fingers and makes the sign of the cross)

TOSCA

Gra_zie, si_gnor!
Thanks, many thanks!

SCAR.

l' acqua benedet _ ta...
dipped in holy wa _ ter...

69

dolce

pp

poco rall.

a tempo

SCAR.

Un no_bile e_sempio è il vo _ _ stro. Al cie_lo
No wo_man a _ live does nobler work than you. From Heaven,

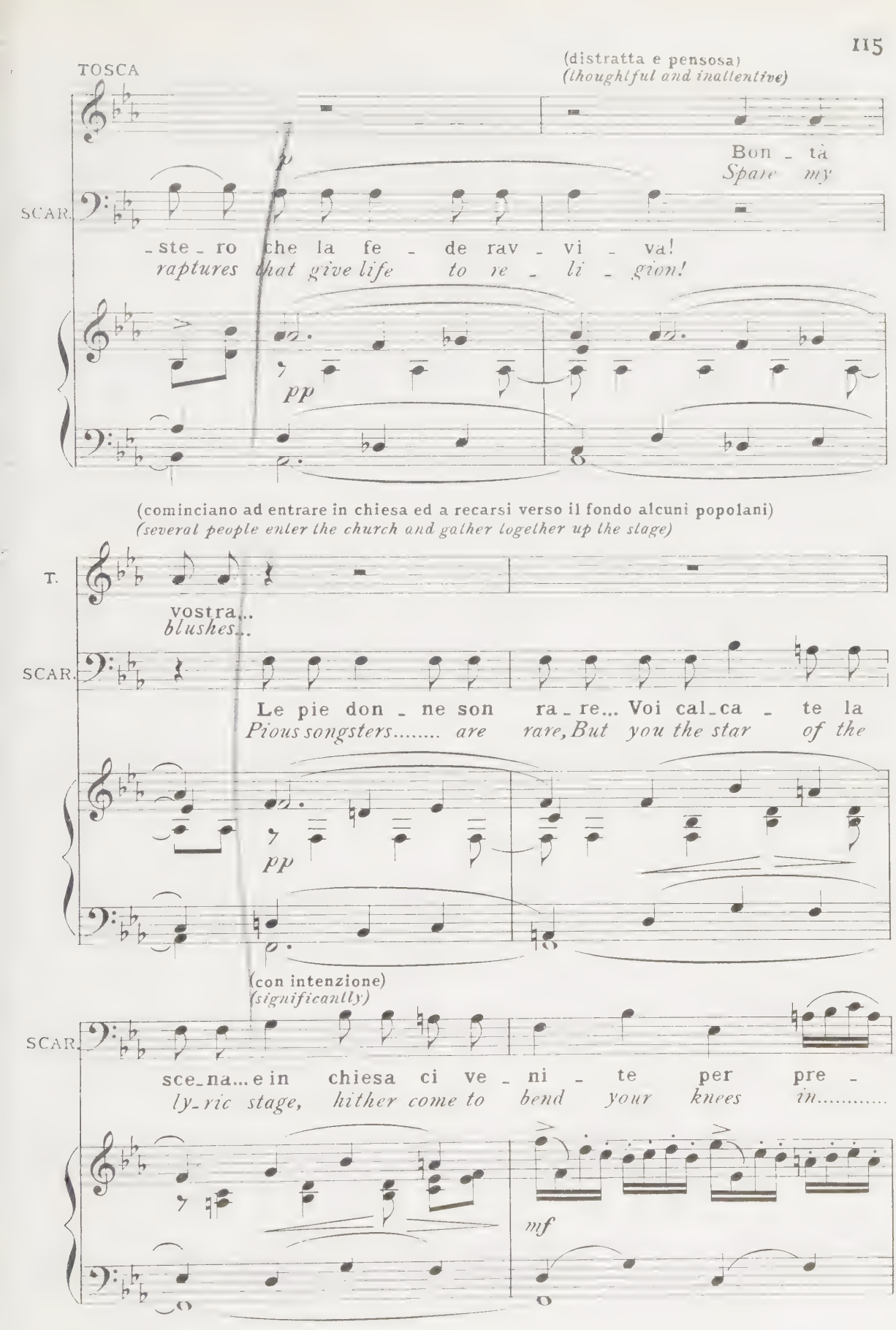
dolce ma sensibile

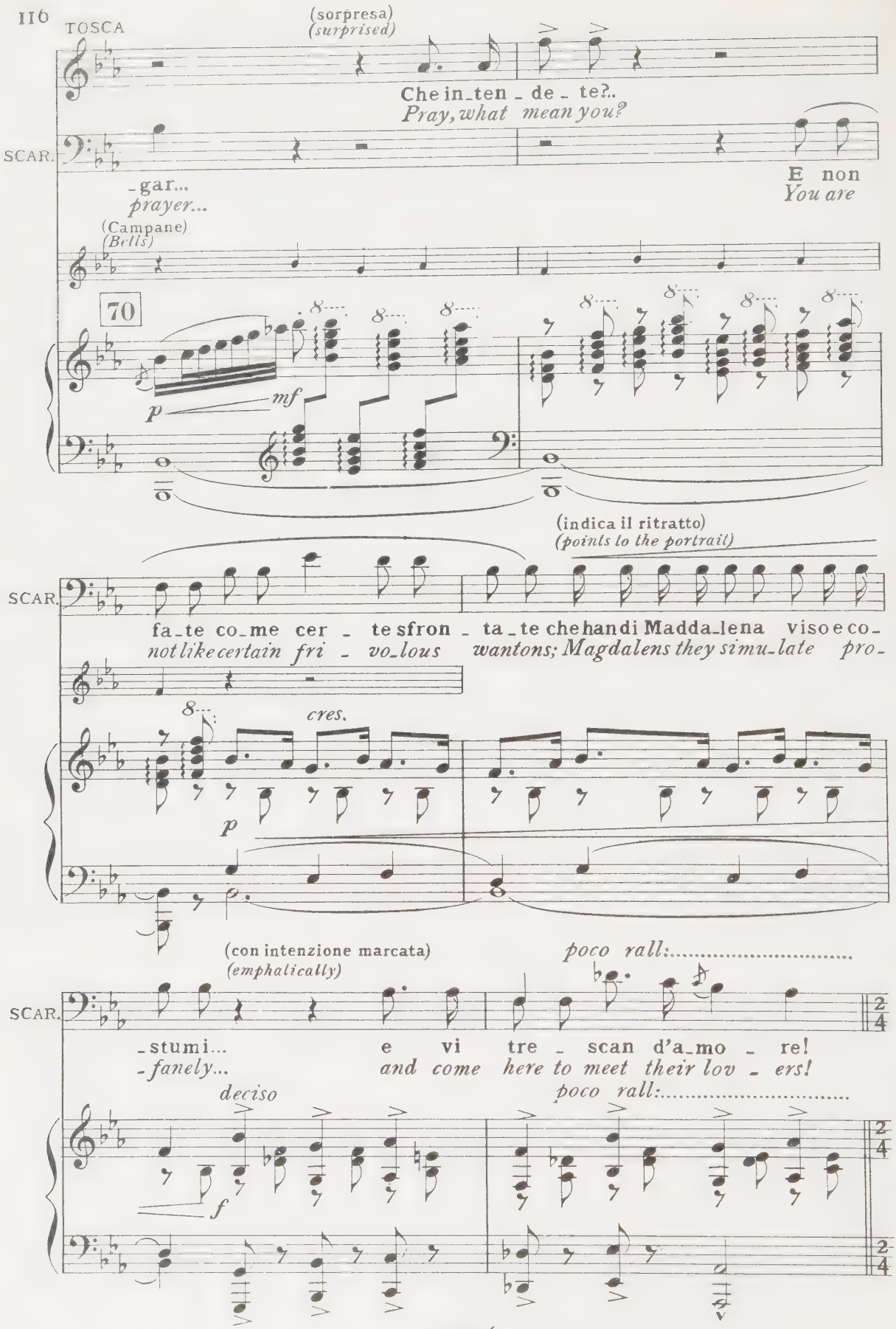
poco rall.

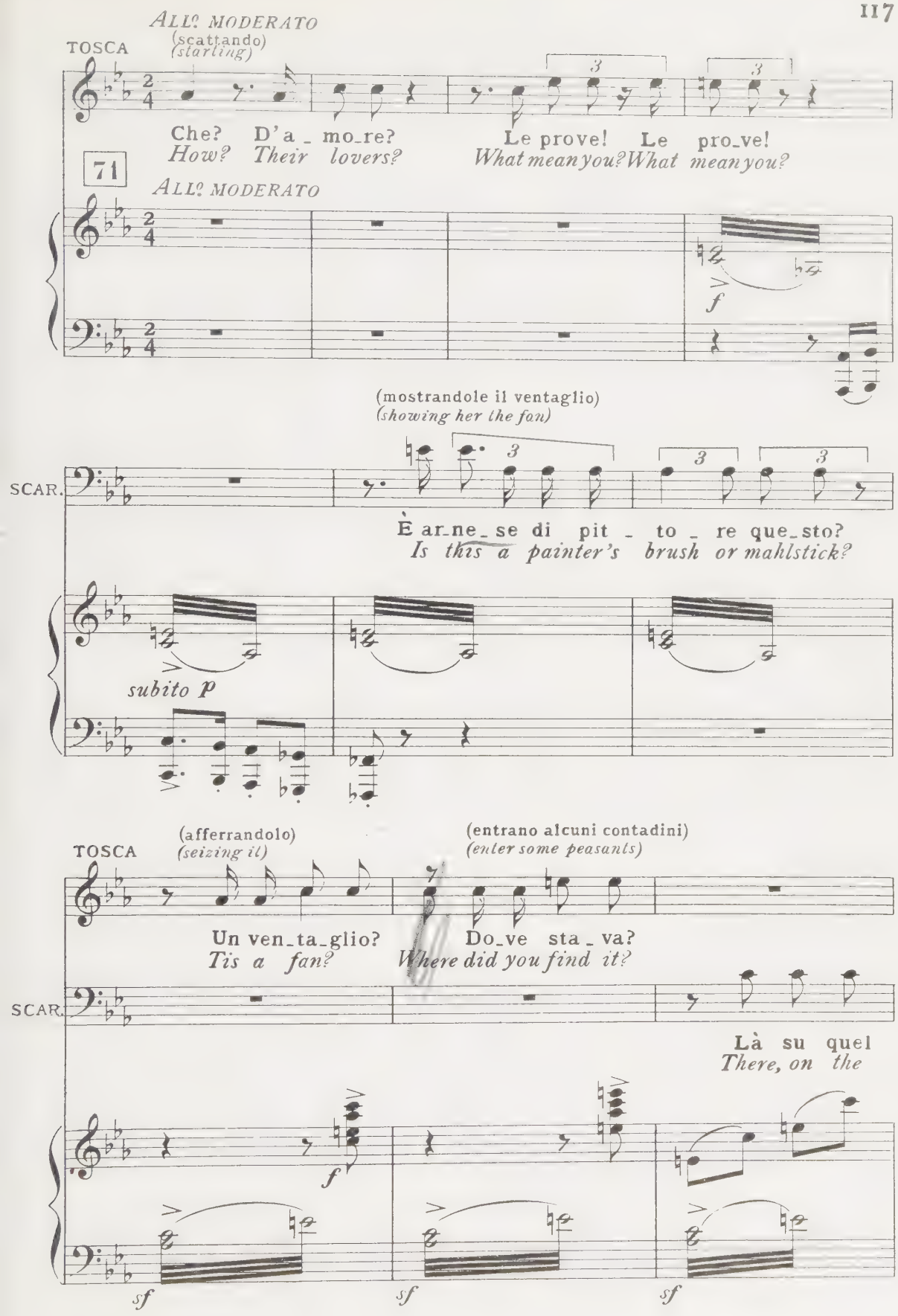
P a tempo

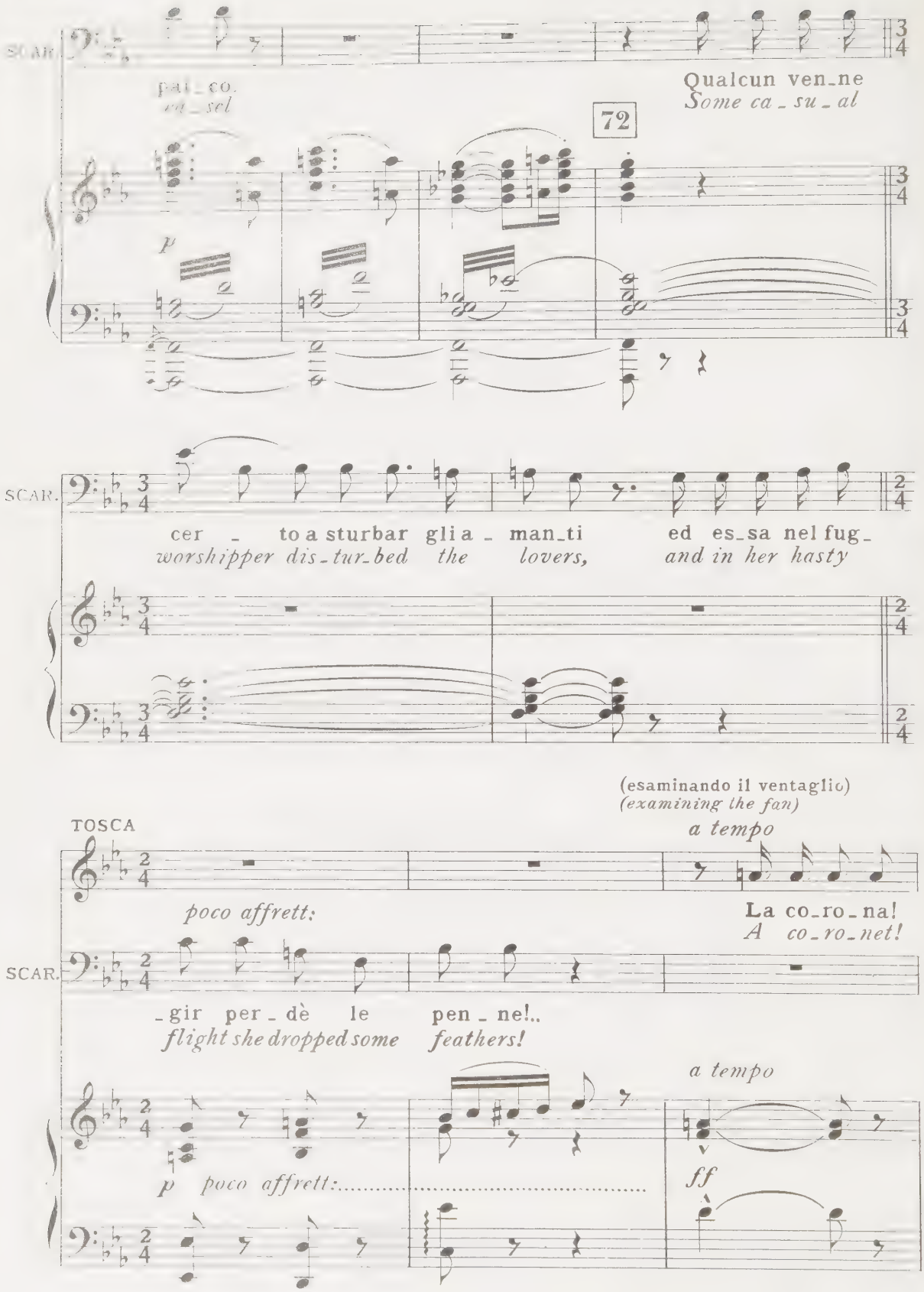
SCAR.

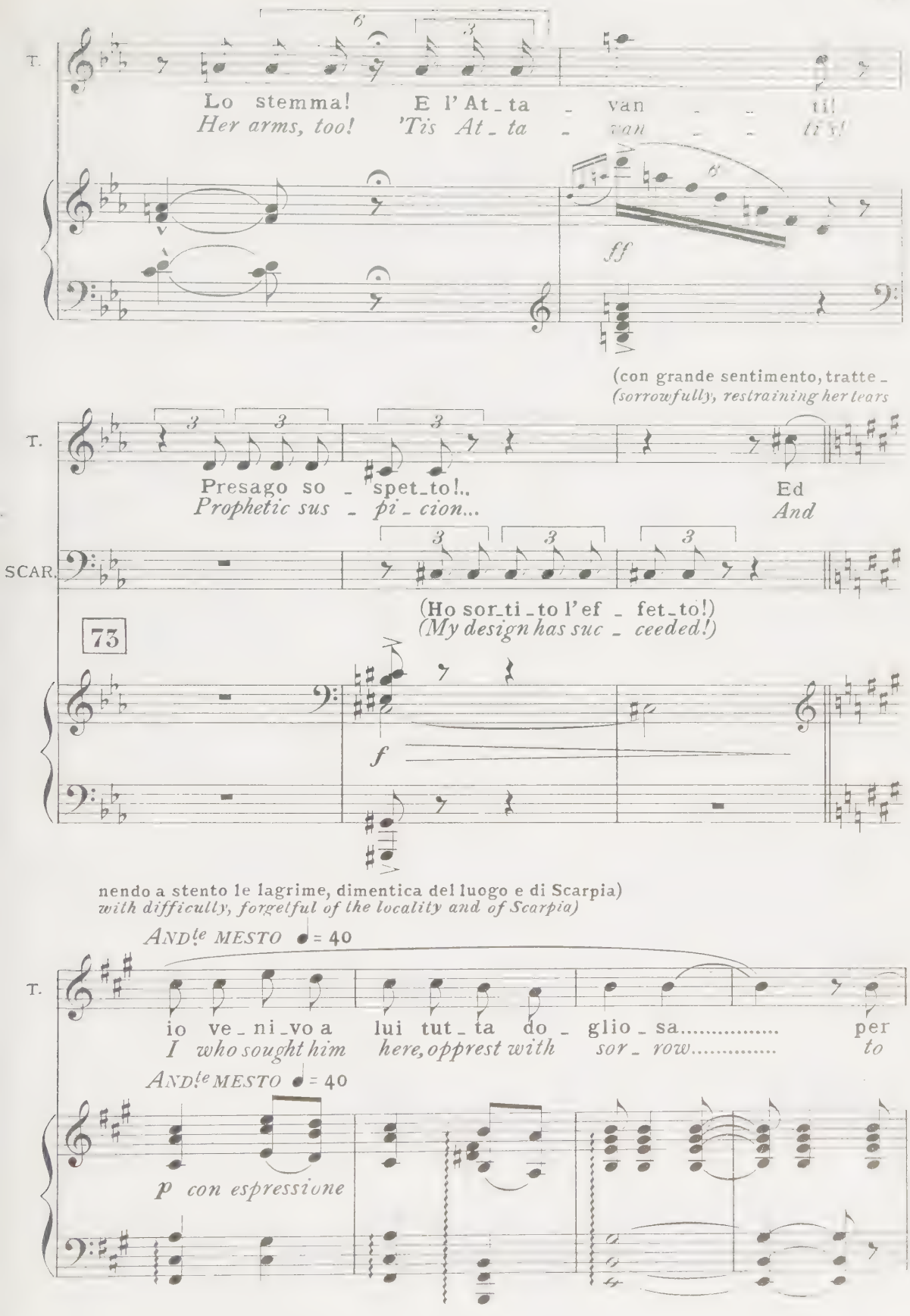
pie _ na di san_to ze_lo at_tinge _ te del _ l'arte il ma_gi _
teeming with fer_vid sancti_ty you conjure to earth the sa_cred

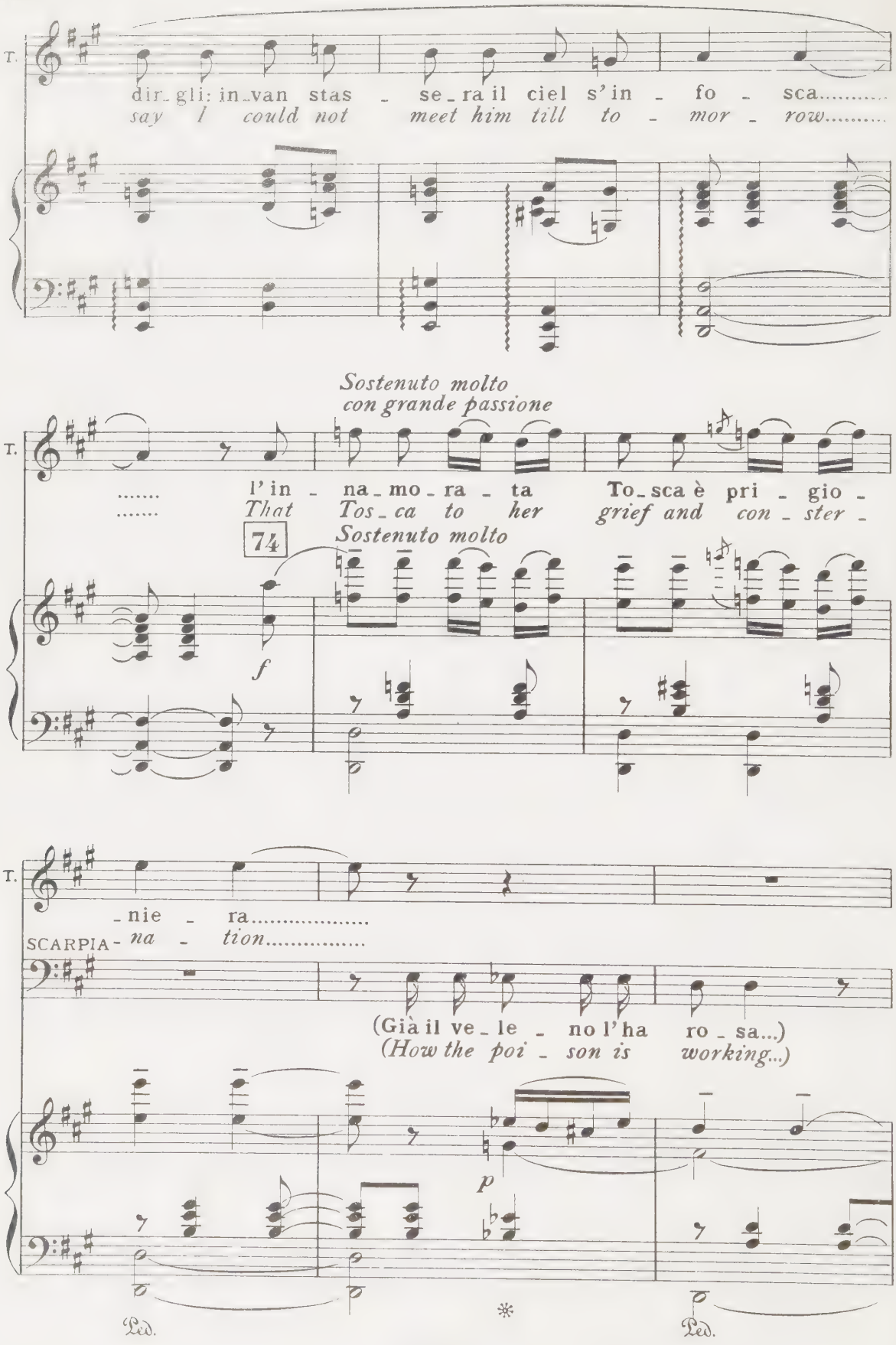

TOSCA
(distratta e pensosa)
(thoughtful and inattentive)
Bon - tà
Spare my
SCAR.
-ste-ro che la fe - de rav - vi - va!
raptures that give life to re - li - gion!
pp
(cominciano ad entrare in chiesa ed a recarsi verso il fondo alcuni popolani)
(several people enter the church and gather together up the stage)
T.
vostra...
blushes...
SCAR.
Le pie don - ne son ra - re... Voi cal-ca - te la
Pious songsters..... are rare, But you the star of the
pp
(con intenzione)
(significantly)
SCAR.
sce-na... e in chiesa ci ve - ni - te per pre -
ly-ric stage, hither come to bend your knees in.....
mf

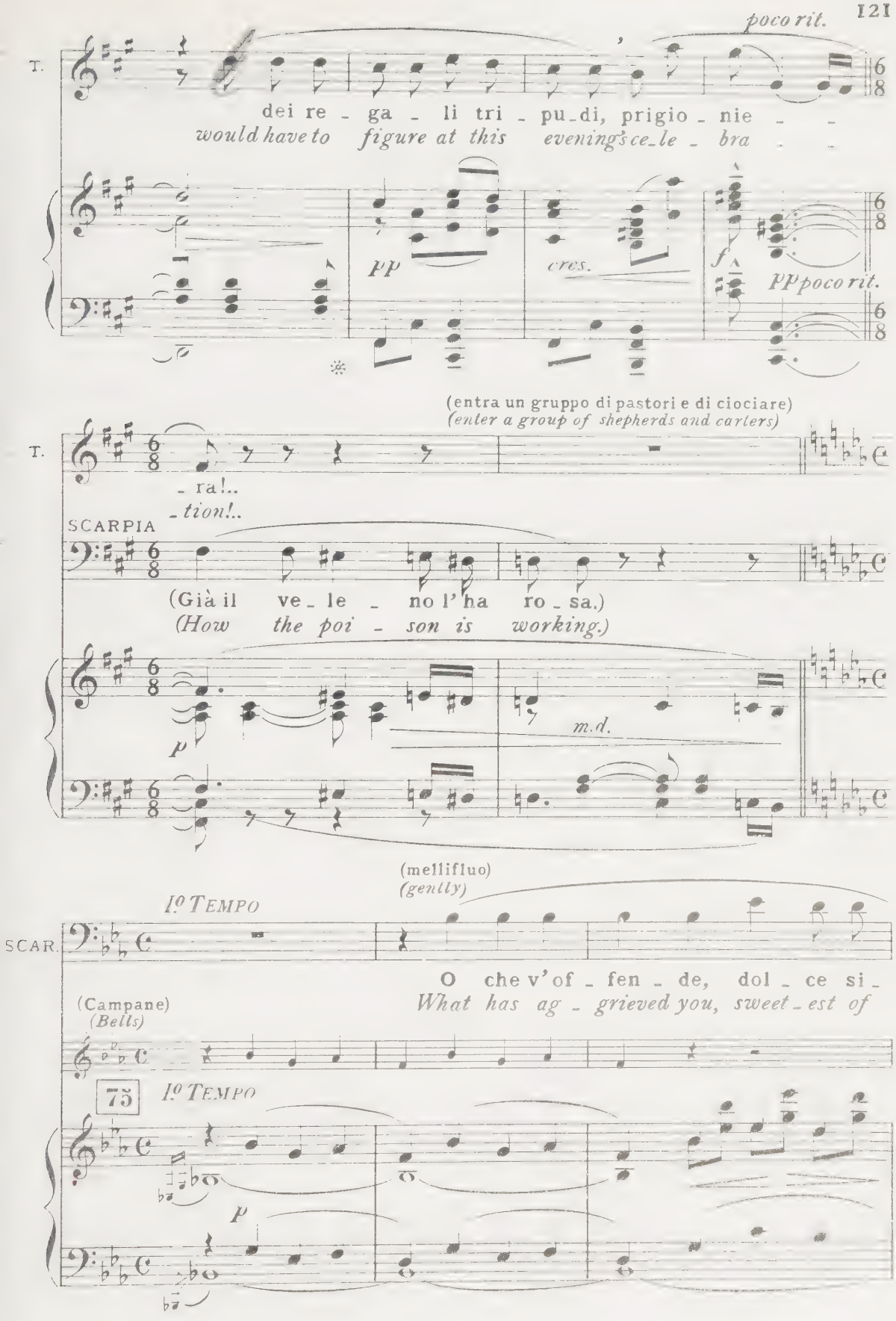

(sorpresa)
(surprised)
Che in_ten_de_te?..
Pray, what mean you?
SCAR.
_gar...
prayer...
E non
You are
(Campane)
(Bells)
70
p
mf
(indica il ritratto)
(points to the portrait)
SCAR.
fa_te co_me cer_te sfron_ta_te che han di Madda_lena viso e co_
not like certain fri_vo_lous wantons; Magdalens they simu_late pro_
cres.
p
(con intenzione marcata)
(emphatically)
poco rall:.....
SCAR.
_stumi... e vi tre_scan d'a_mo_re!
_fanely... and come here to meet their lov_ers!
deciso
poco rall:.....
f

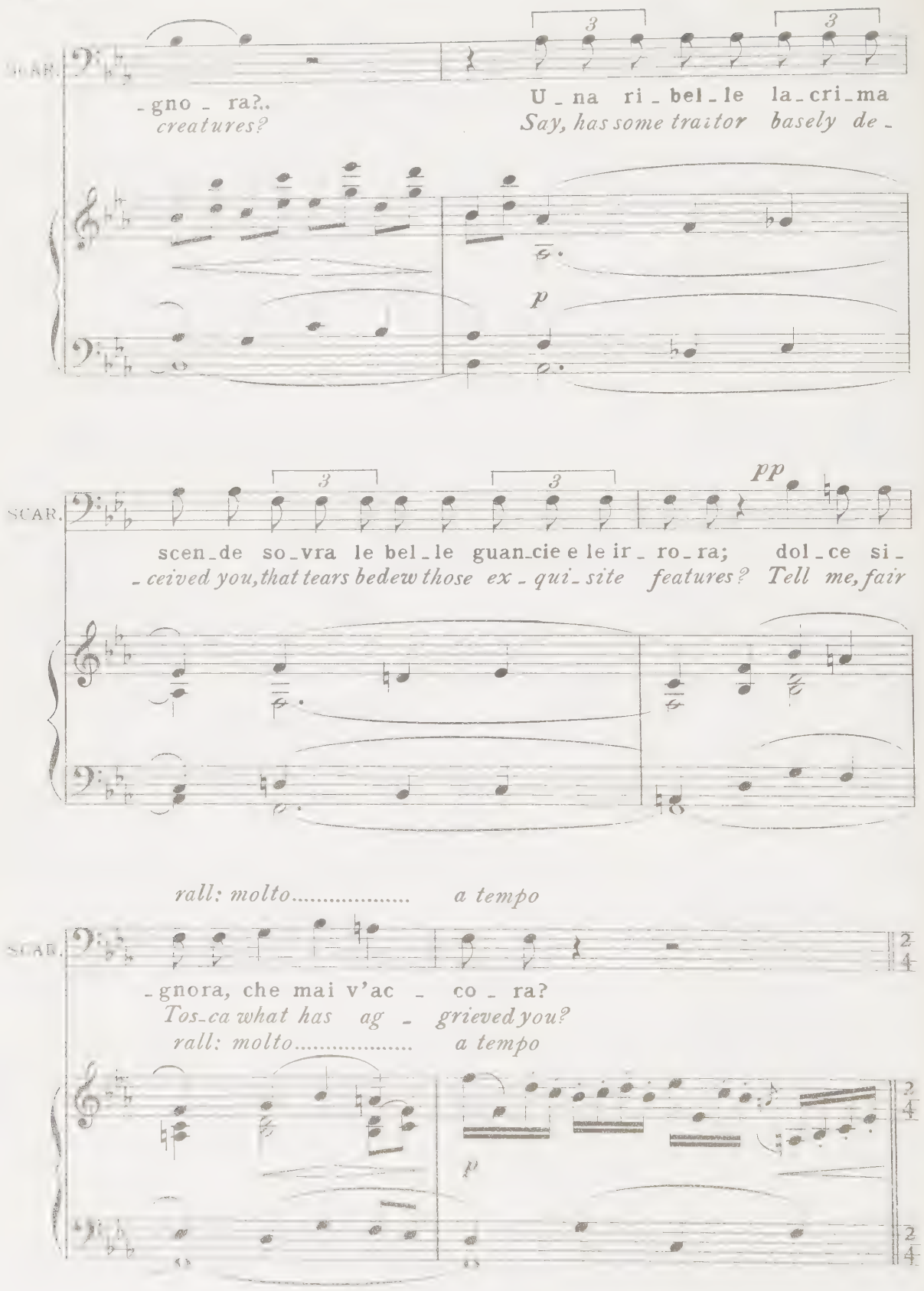

ALL? MODERATO
(scattando)
(starting)
TOSCA
Che? D'a_mo_re?
How? Their lovers?
Le prove! Le pro_ve!
What mean you? What mean you?
71
ALL? MODERATO
f
(mostrandole il ventaglio)
(showing her the fan)
SCAR.
È ar_ne_se di pit_to_re que_sto?
Is this a painter's brush or mahlstick?
subito p
(afferrandolo)
(seizing it)
(entrano alcuni contadini)
(enter some peasants)
TOSCA
Un ven_ta_glio?
Tis a fan?
Do_ve sta_va?
Where did you find it?
SCAR.
Là su quel
There, on the
f
sf
sf
sf

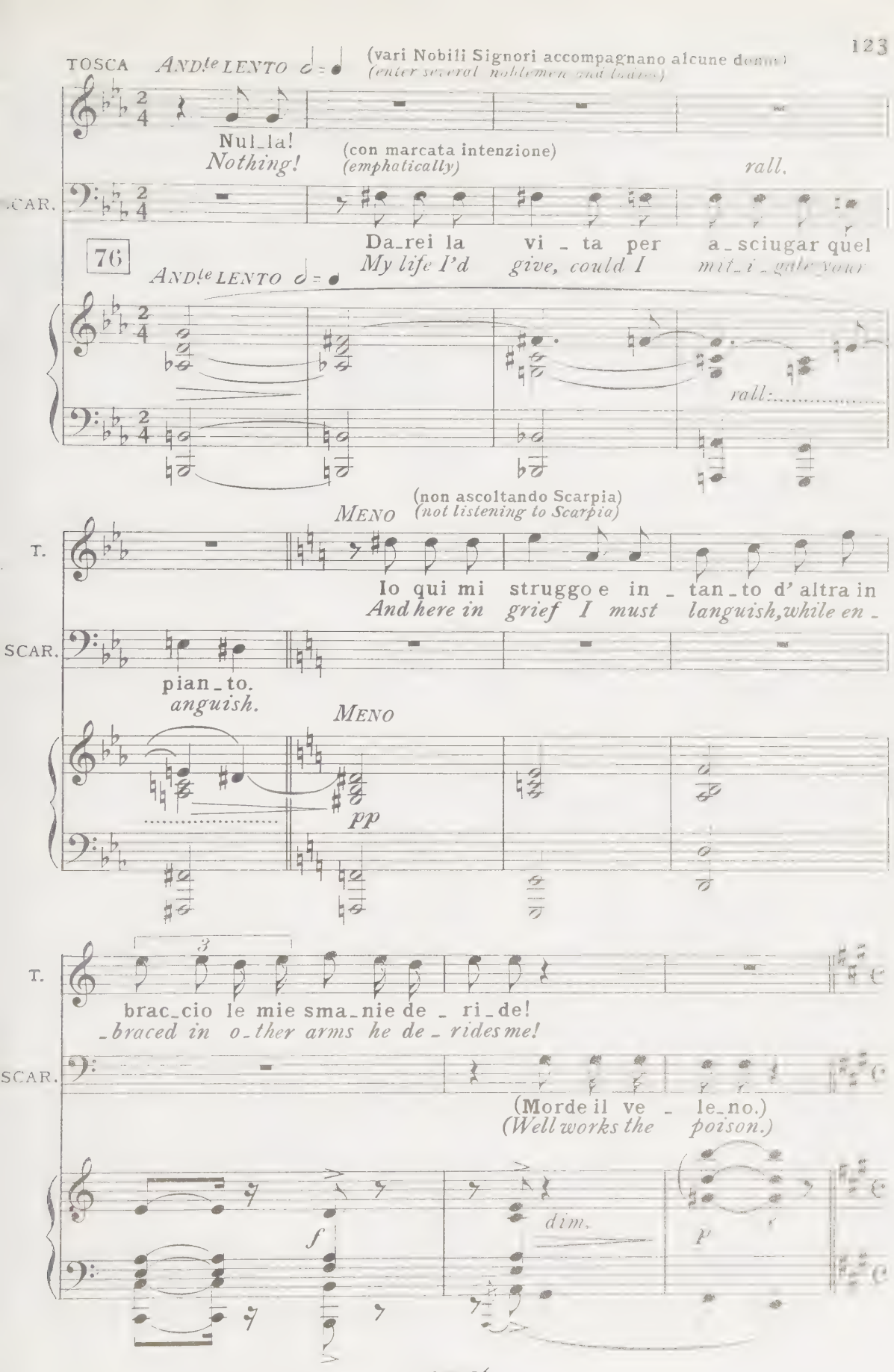

SCAR.
pal_co.
ca_sel
Qualcun ven_ne
Some ca_su_al
72
p
SCAR.
cer_to a sturbar gli a_man_ti ed es_sa nel fug_
worshipper dis_tur_bed the lovers, and in her hasty
(esaminando il ventaglio)
(examining the fan)
TOSCA
a tempo
poco affrett:
La co_ro_na!
A co_ro_net!
SCAR.
_gir per_dè le pen_ne!..
flight she dropped some feathers!
a tempo
p poco affrett:
ff

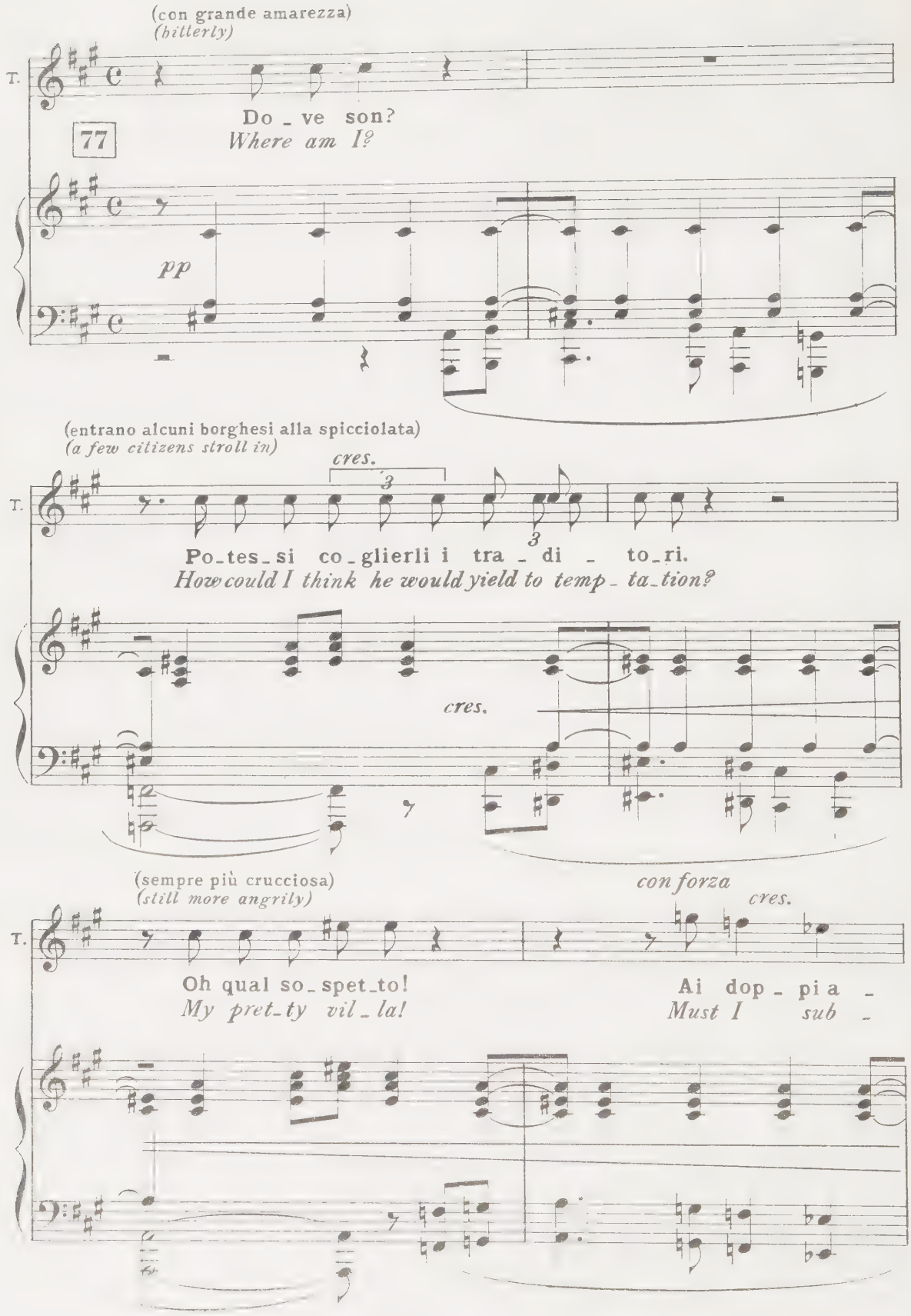

T.
Lo stemma! E l'At_ta _ van _ _ ti!
Her arms, too! 'Tis At_ta _ van _ _ ti's!
ff
(con grande sentimento, tratte_
(sorrowfully, restraining her tears
T.
Presago so _ spet_to!..
Prophetic sus _ pi_cion...
Ed
And
SCAR.
(Ho sor_ti_to l'ef _ fet_to!)
(My design has suc _ ceeded!)
73
f
nendo a stento le lagrime, dimentica del luogo e di Scarpia)
with difficulty, forgetful of the locality and of Scarpia)
ANDte MESTO ♩ = 40
T.
io ve_ni_vo a lui tut_ta do _ glio_sa..... per
I who sought him here, opprest with sor_row..... to
ANDte MESTO ♩ = 40
p con espressione

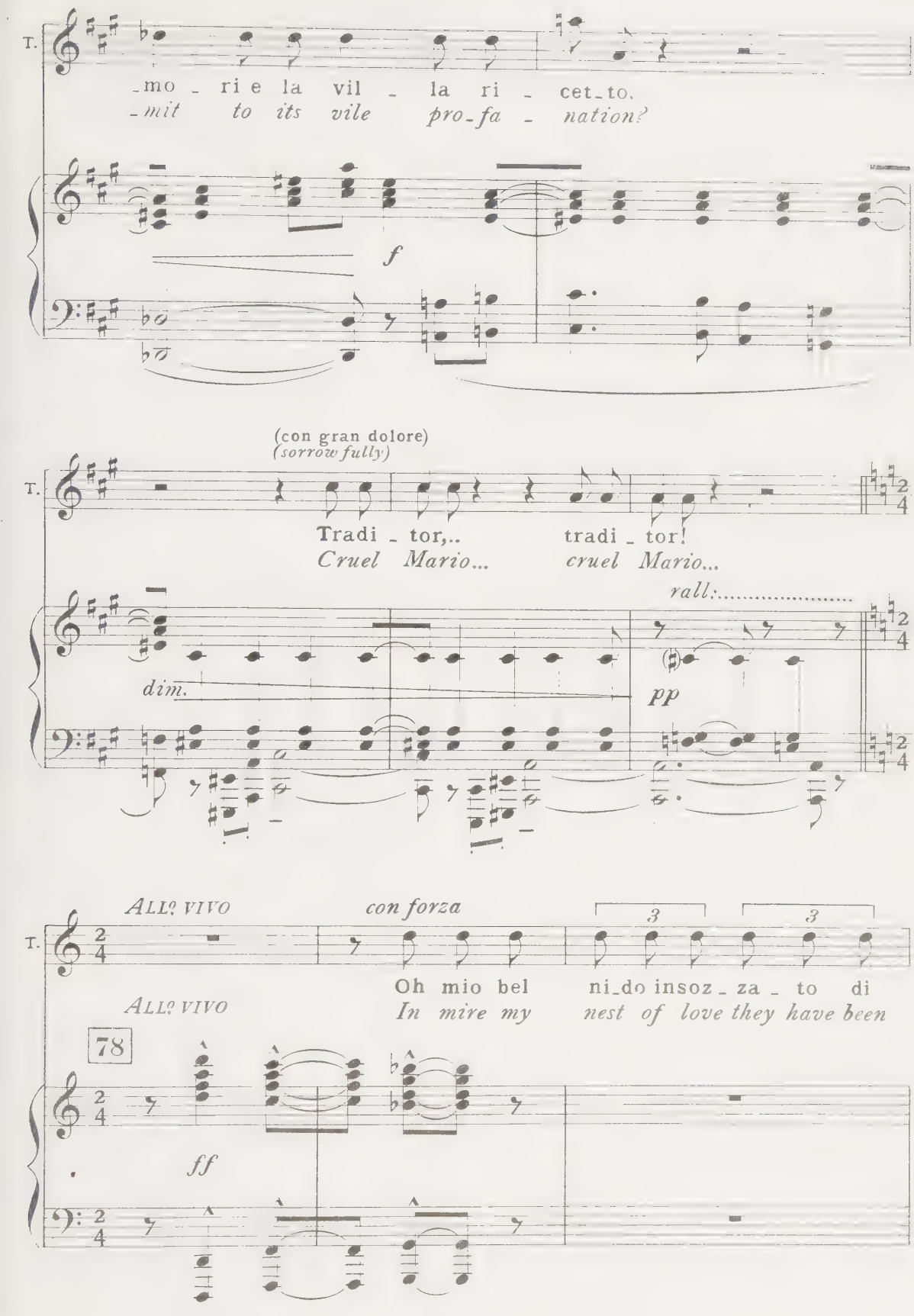

T.
dir_gli: in_van stas - se_ra il ciel s'in - fo - sca.....
say I could not meet him till to - mor - row.....
Sostenuto molto
con grande passione
T.
..... l'in - na_mo_ra - ta To_sca è pri - gio -
..... That Tos_ca to her grief and con_ster -
74
Sostenuto molto
f
T.
_nie - ra.....
SCARPIA - na - tion.....
(Già il ve_le - no l'ha ro_sa...)
(How the poi - son is working...)
p
Ped.
*
Ped.

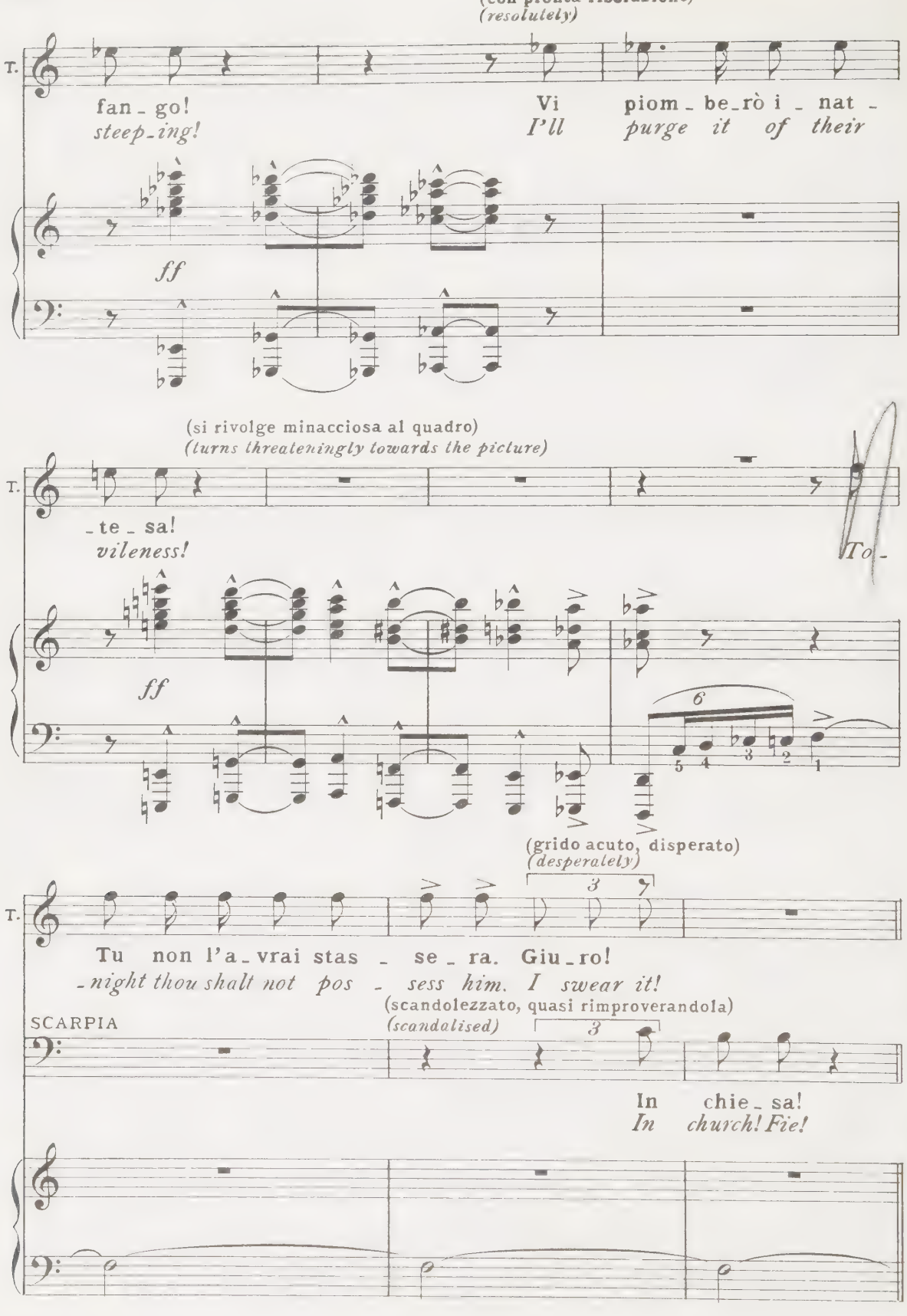

poco rit.
T.
dei re - ga - li tri - pu-di, prigio - nie - -
would have to figure at this evening's ce-le - bra - -
pp
cres.
f
pp poco rit.
(entra un gruppo di pastori e di ciociare)
(enter a group of shepherds and carters)
T.
- ra!..
- tion!..
SCARPIA
(Già il ve - le - no l'ha ro - sa.)
(How the poi - son is working.)
p
m.d.
(mellifluo)
(gently)
Io TEMPO
SCAR.
O che v'of - fen - de, dol - ce si -
What has ag - grieved you, sweet - est of
(Campane)
(Bells)
75
Io TEMPO
p

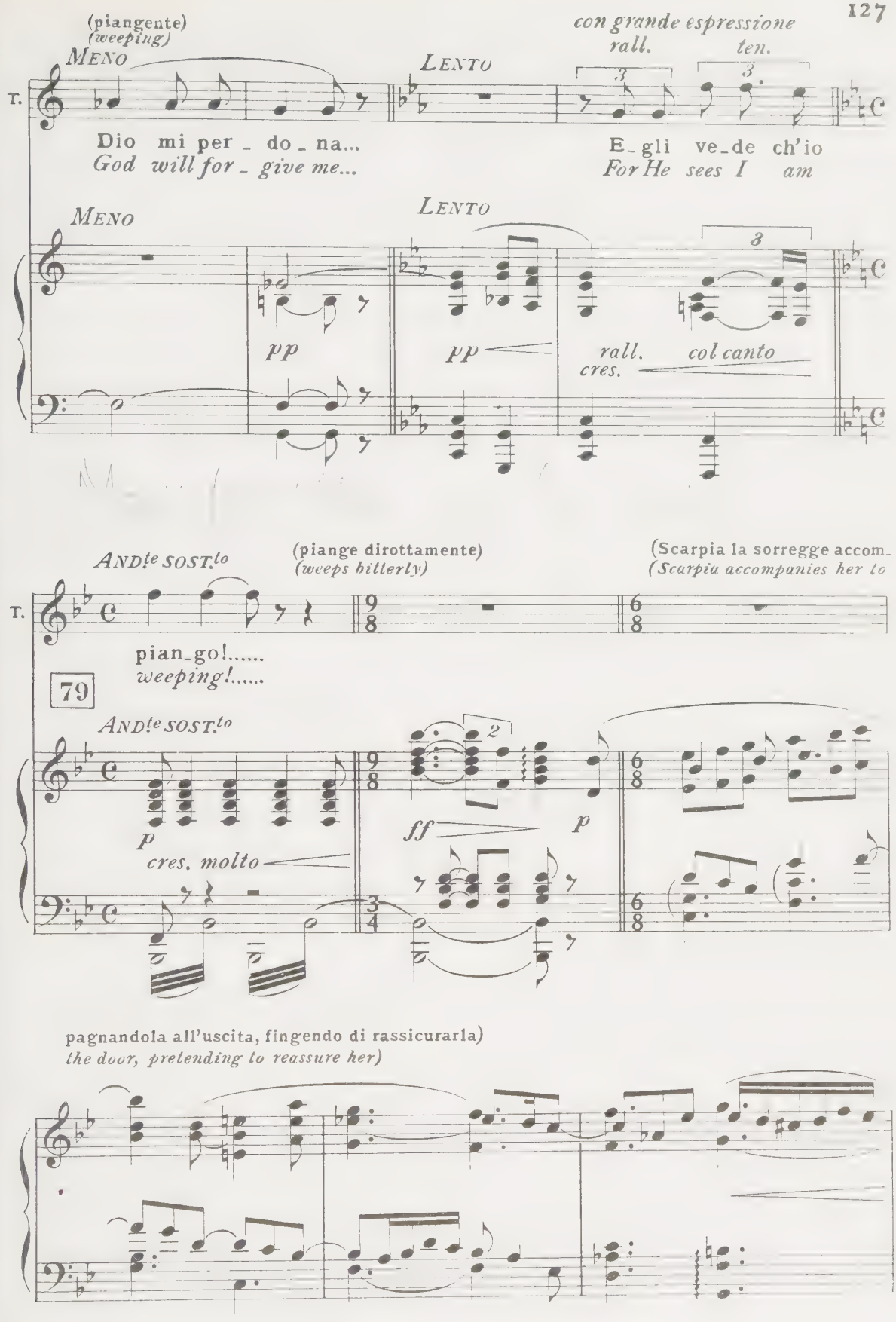

SCAR.
-gno - ra?..
creatures?
U - na ri - bel - le la - cri - ma
Say, has some traitor basely de -
p
SCAR.
scen - de so - vra le bel - le guan - cie e le ir - ro - ra; dol - ce si -
- ceived you, that tears bedew those ex - qui - site features? Tell me, fair
pp
rall: molto..... a tempo
SCAR.
-gnora, che mai v'ac - co - ra?
Tos - ca what has ag - grieved you?
rall: molto..... a tempo
p

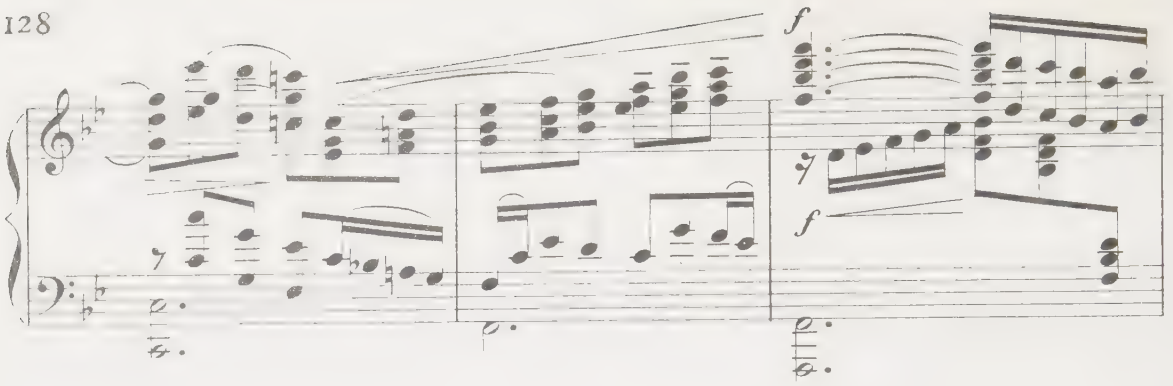

TOSCA
ANDte LENTO
(vari Nobili Signori accompagnano alcune donne)
(enter several noblemen and ladies)
Nul_la!
Nothing!
(con marcata intenzione)
(emphatically)
rall.
SCAR.
Da_rei la vi_ta per a_sciugar quel
My life I'd give, could I mit_i_gate your
76
ANDte LENTO
rall.
(non ascoltando Scarpia)
MENO
(not listening to Scarpia)
T.
Io qui mi strugg o e in_tan_to d' altra in
And here in grief I must languish, while en_
SCAR.
pian_to.
anguish.
MENO
pp
T.
brac_cio le mie sma_nie de_ri_de!
_braced in o_ther arms he de_rides me!
SCAR.
(Morde il ve_le_no.)
(Well works the poison.)
f
dim.
p


(con grande amarezza)
(bitterly)
T.
77
Do_ve son?
Where am I?
pp
(entrano alcuni borghesi alla spicciolata)
(a few citizens stroll in)
cres.
Po_tes_si co_glierli i tra_di_to_ri.
How could I think he would yield to temp_ta_tion?
cres.
(sempre più crucciosa)
(still more angrily)
con forza
cres.
Oh qual so_spet_to!
My pret_ty vil_la!
Ai dop_pi a_
Must I sub_

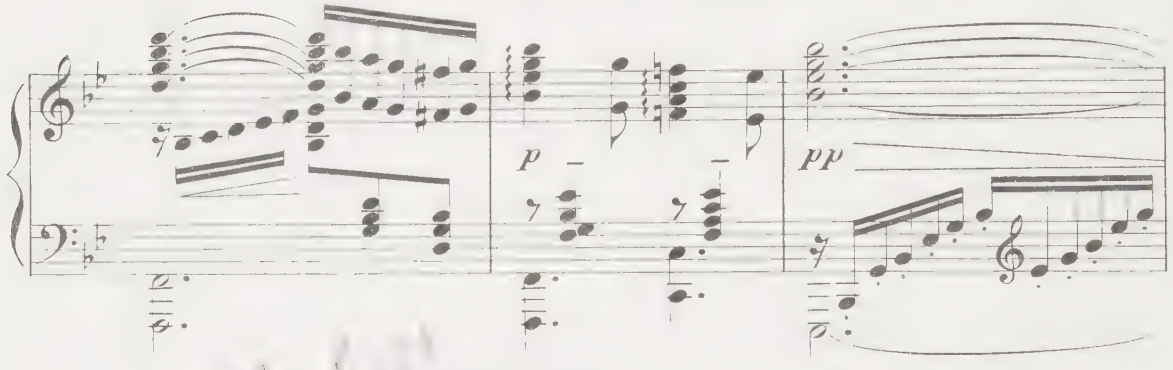

T.
-mo - ri e la vil - la ri - cet-to.
-mit to its vile pro-fa - nation?
f
(con gran dolore)
(sorrow fully)
T.
Tradi - tor,.. tradi - tor!
Cruel Mario... cruel Mario...
rall:.....
dim.
pp
ALLº VIVO
con forza
T.
Oh mio bel ni-do insoz - za - to di
In mire my nest of love they have been
ALLº VIVO
78
ff


(con pronta risoluzione)
(resolutely)
T.
fan_go!
steep_ing!
Vi piom_be_rò i_nat_
I'll purge it of their
ff
(si rivolge minacciosa al quadro)
(turns threateningly towards the picture)
T.
_te_sa!
vileness!
To_
ff
6
5 4 3 2 1
(grido acuto, disperato)
(desperately)
T.
Tu non l'a_vrai stas_se_ra. Giu_ro!
_night thou shalt not pos_sess him. I swear it!
(scandolezzato, quasi rimproverandola)
(scandalised)
SCARPIA
In chie_sa!
In church! Fie!


(piangente)
(weeping)
MENO
LENTO
con grande espressione
rall.
ten.
T.
Dio mi per - do - na...
God will for - give me...
E - gli ve - de ch'io
For He sees I am
MENO
LENTO
pp
pp
rall.
col canto
cres.
ANDte SOST.to
(piange dirottamente)
(weeps bitterly)
(Scarpia la sorregge accom.
(Scarpia accompanies her to
pian - go!.....
weeping!.....
79
ANDte SOST.to
p
cres. molto
ff
p
pagnandola all'uscita, fingendo di rassicurarla)
the door, pretending to reassure her)

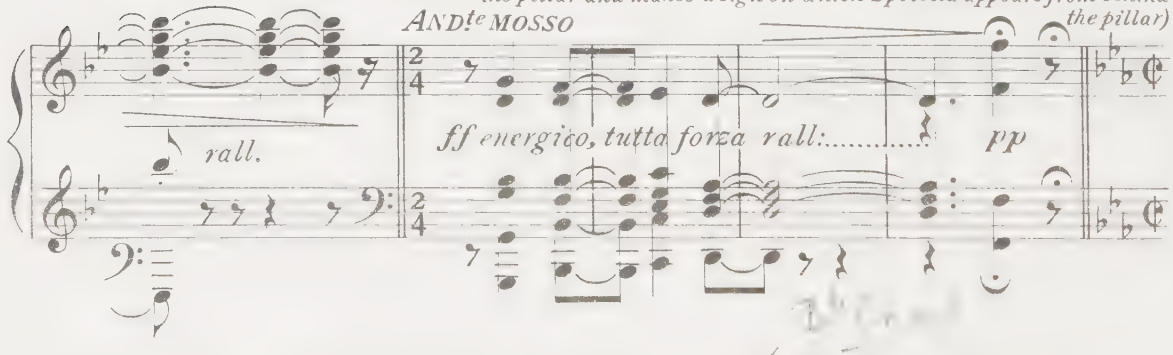


(appena escita Tosca, la chiesa poco a poco va sempre più popolandosi)
(after Tosca's exit the church becomes gradually fuller and fuller)

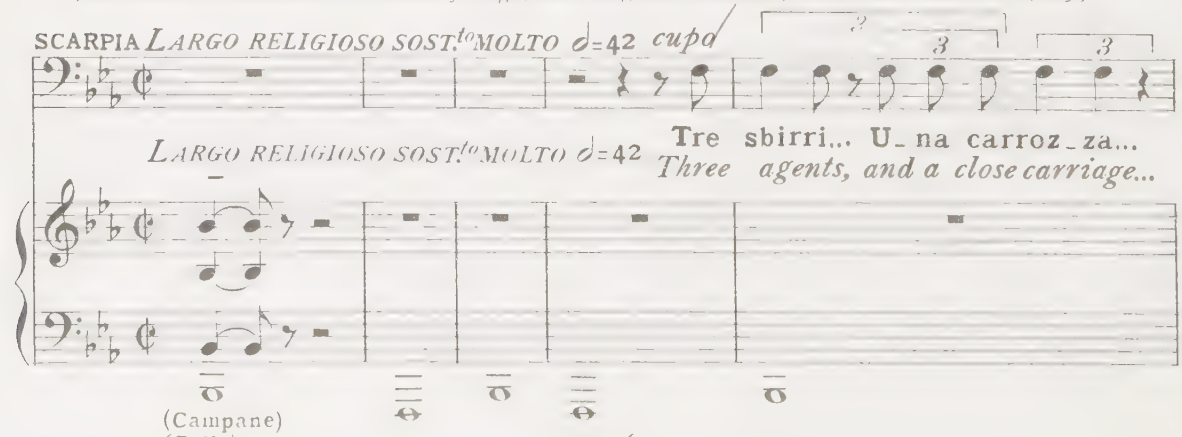


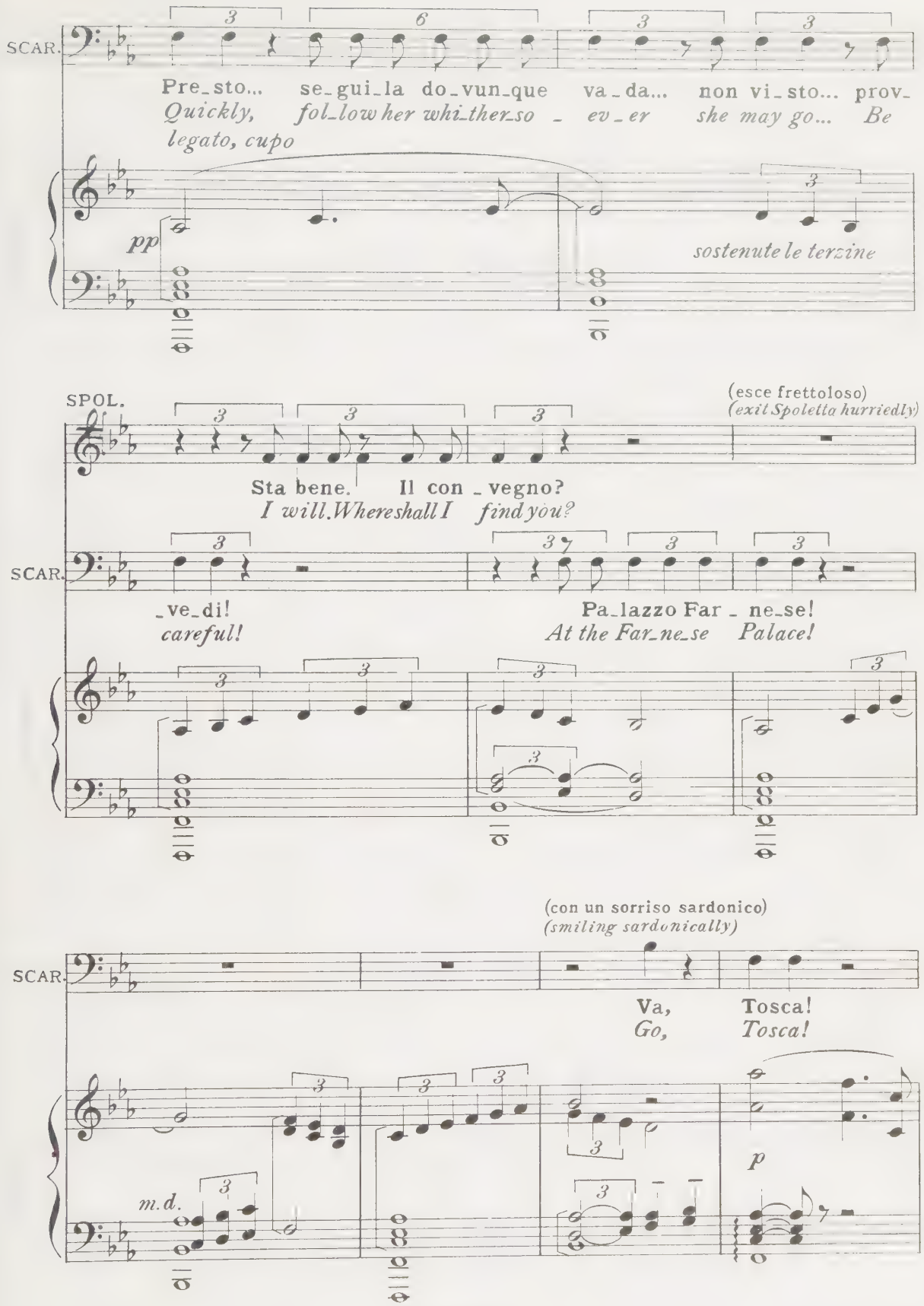
(Scarpia, dopo aver accompagnato Tosca, ritorna presso la colonna e fa un cenno: subito si presenta Spoletta)
(Having escorted Tosca to the church-door, Scarpia returns to the pillar and makes a sign on which Spoletta appears from behind the pillar)

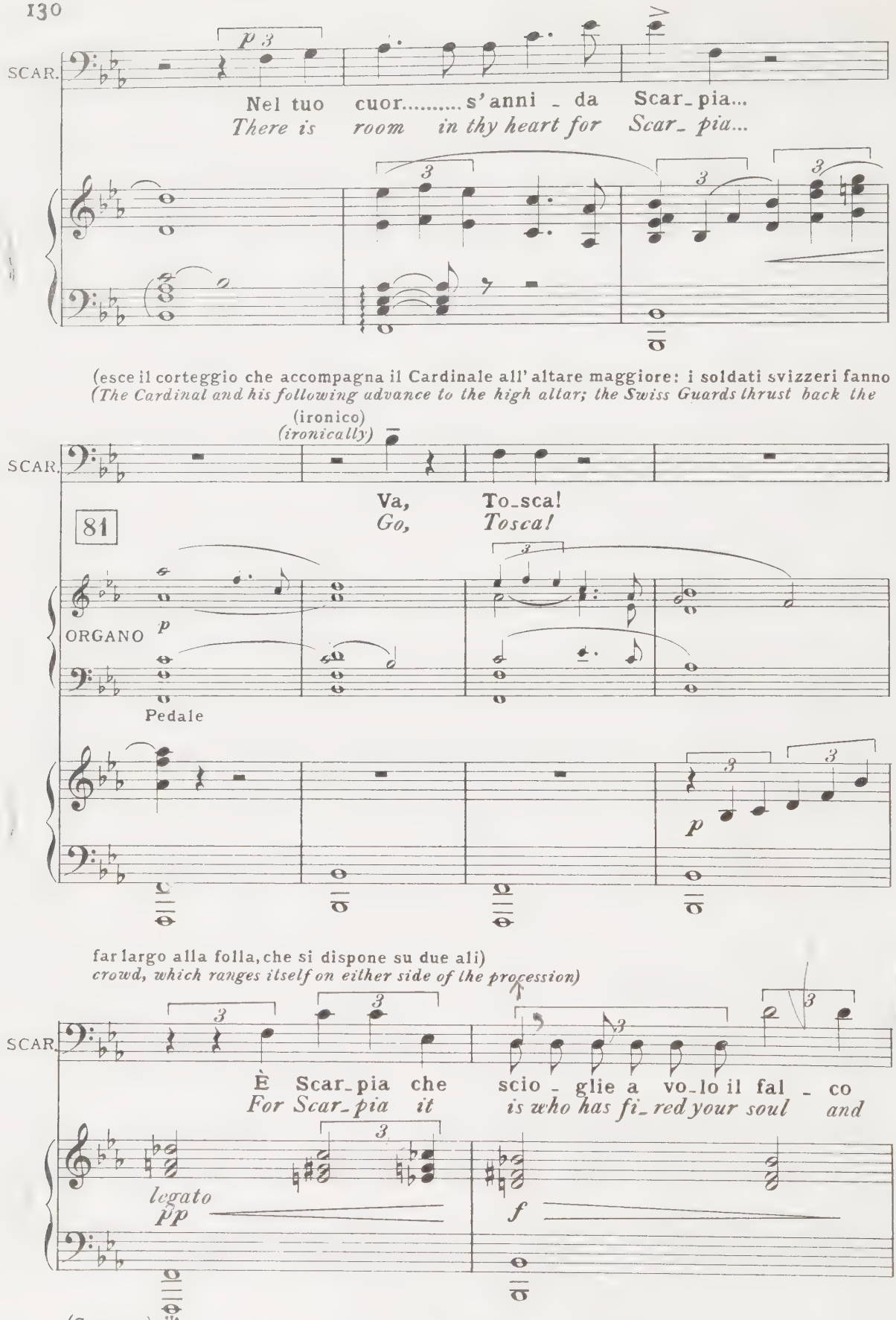
80

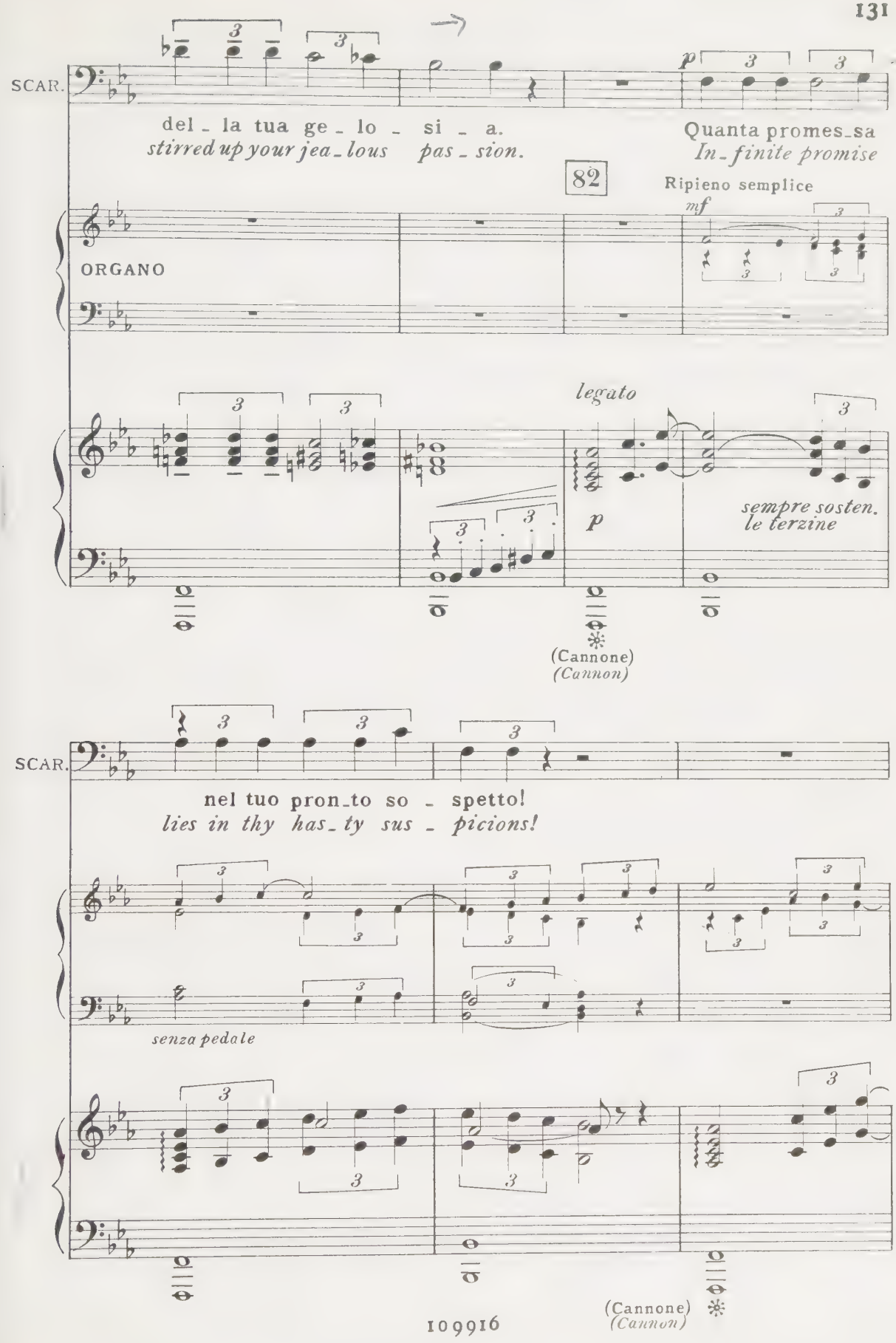


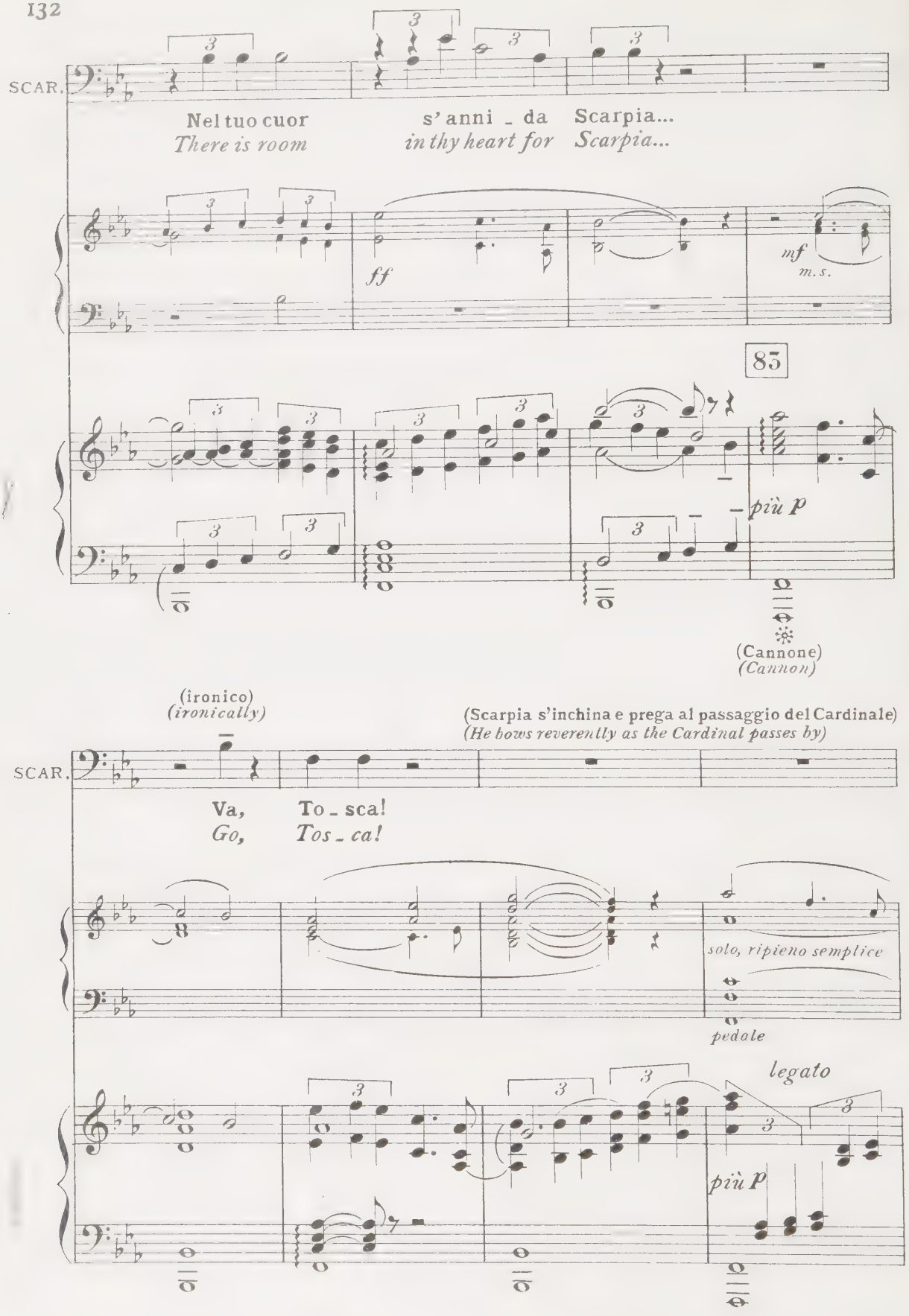
(la folla si aggruppa nel fondo, in attesa del Cardinale; alcuni inginocchiati pregano)
(the crowd withdraws to the back of stage, awaiting the Cardinal; some kneel down and pray)

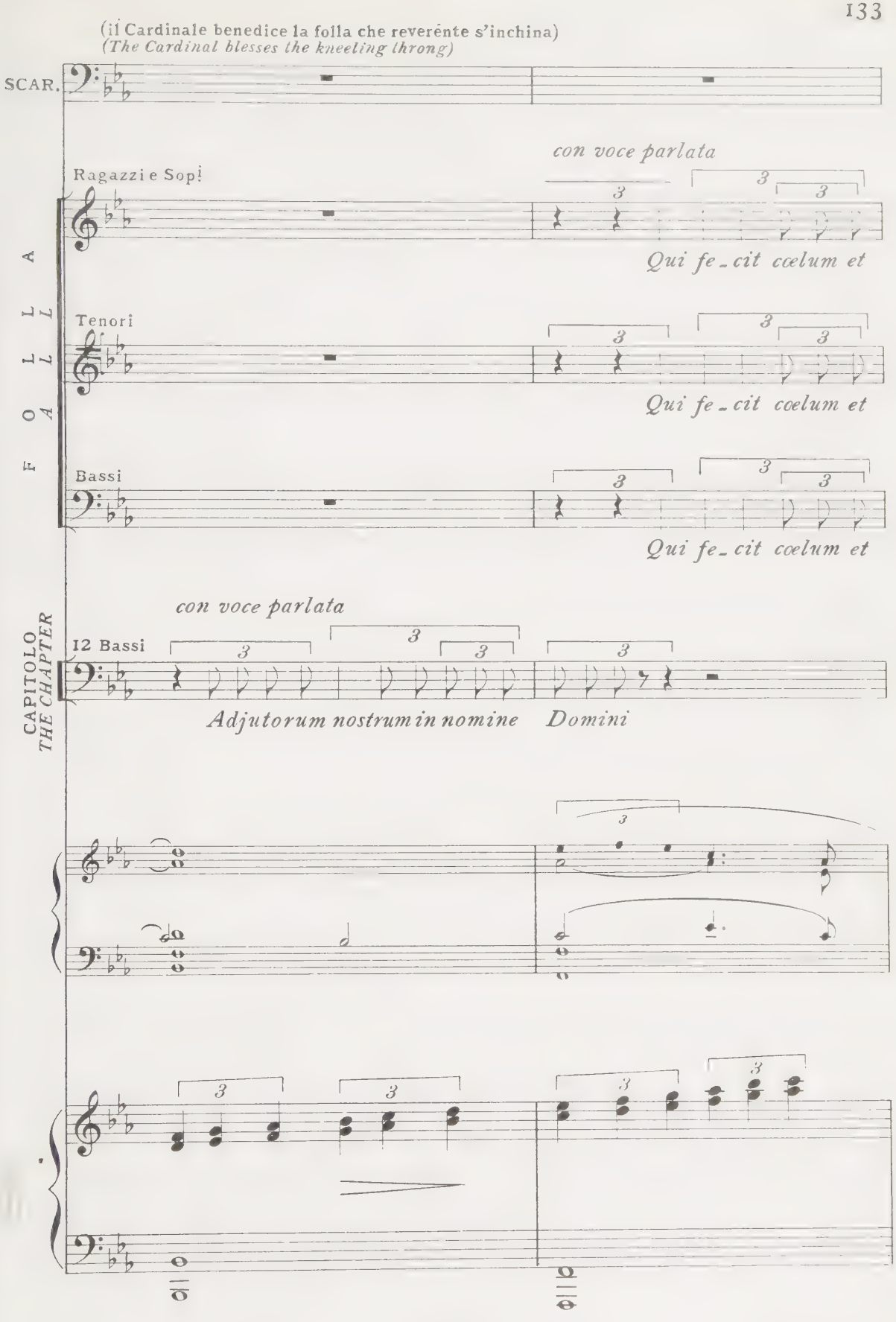

SCARPIA LARGO RELIGIOSO SOSTto MOLTO ♩=42 cupo
LARGO RELIGIOSO SOSTto MOLTO ♩=42
Tre sbirri... U_na carroz_za...
Three agents, and a close carriage...
(Campane)
(Bells)

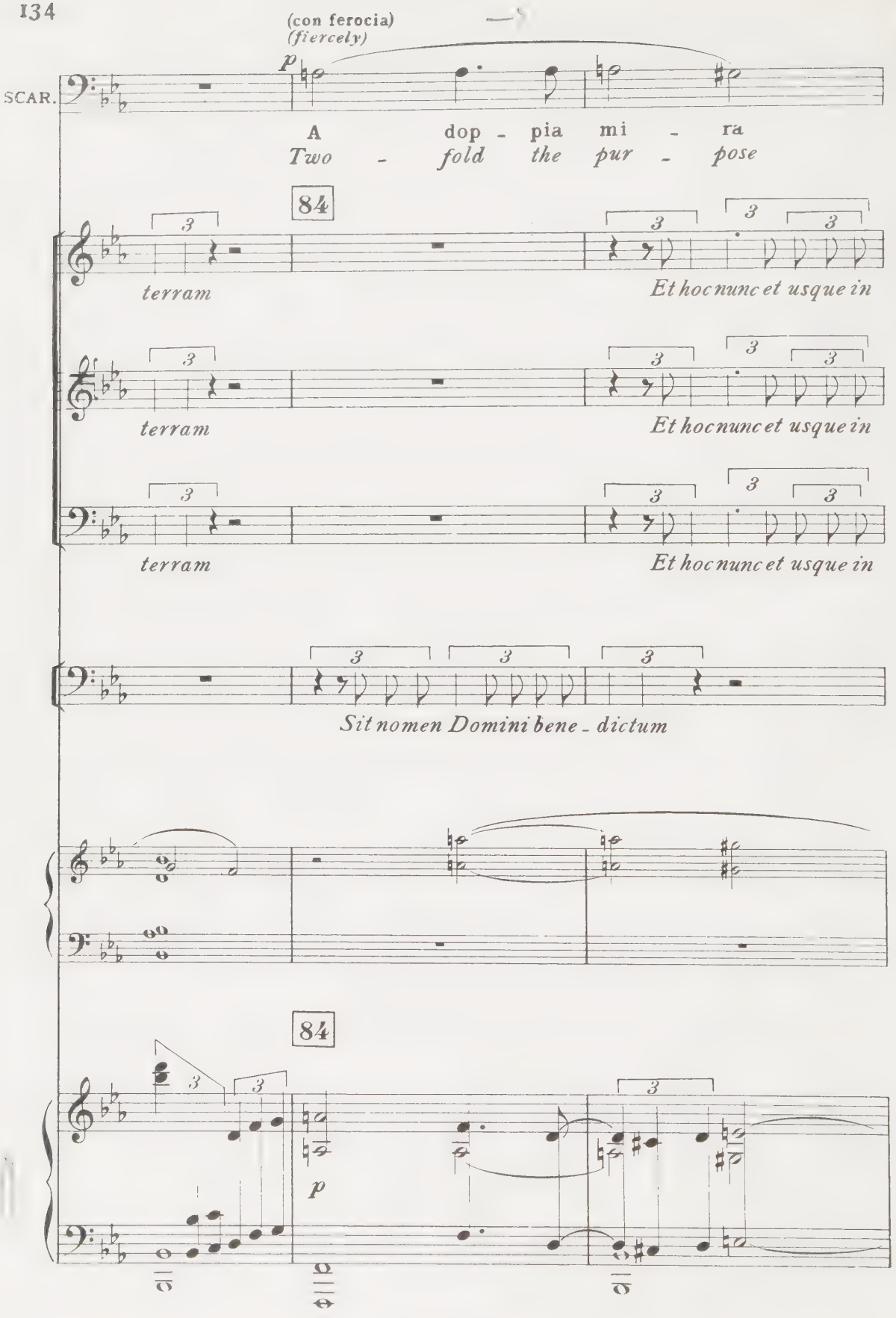

SCAR.
Pre_sto... se_gui_la do_vun_que va_da... non vi_sto... prov_
Quickly, fol_low her whi_ther_so _ ev_er she may go... Be
legato, cupo
pp
sostenute le terzine
SPOL.
(esce frettoloso)
(exit Spoletta hurriedly)
Sta bene. Il con _ vegno?
I will. Where shall I find you?
SCAR.
_ve_di!
careful!
Pa_lazzo Far _ ne_se!
At the Far_ne_se Palace!
(con un sorriso sardonico)
(smiling sardonically)
SCAR.
Va, Tosca!
Go, Tosca!
m.d.
p

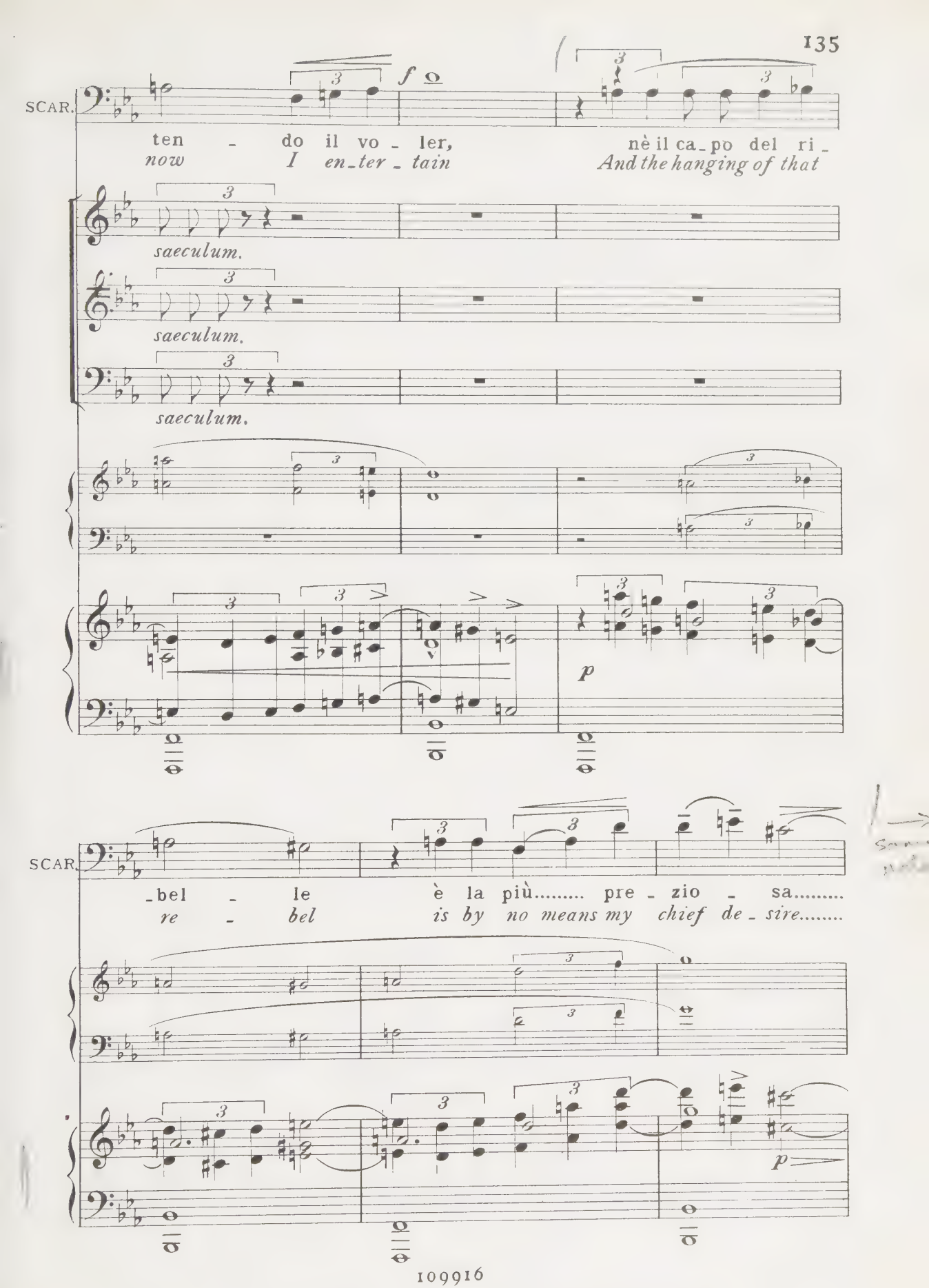

SCAR.
Nel tuo cuor..... s'anni - da Scar-pia...
There is room in thy heart for Scar-pia...
(esce il corteggio che accompagna il Cardinale all'altare maggiore: i soldati svizzeri fanno
(The Cardinal and his following advance to the high altar; the Swiss Guards thrust back the
(ironico)
(ironically)
SCAR.
Va, To-sca!
Go, Tosca!
81
ORGANO
Pedale
far largo alla folla, che si dispone su due ali)
crowd, which ranges itself on either side of the procession)
SCAR.
È Scar-pia che scio - glie a vo-lo il fal - co
For Scar-pia it is who has fi-red your soul and
legato
(Cannone)
(Cannon)

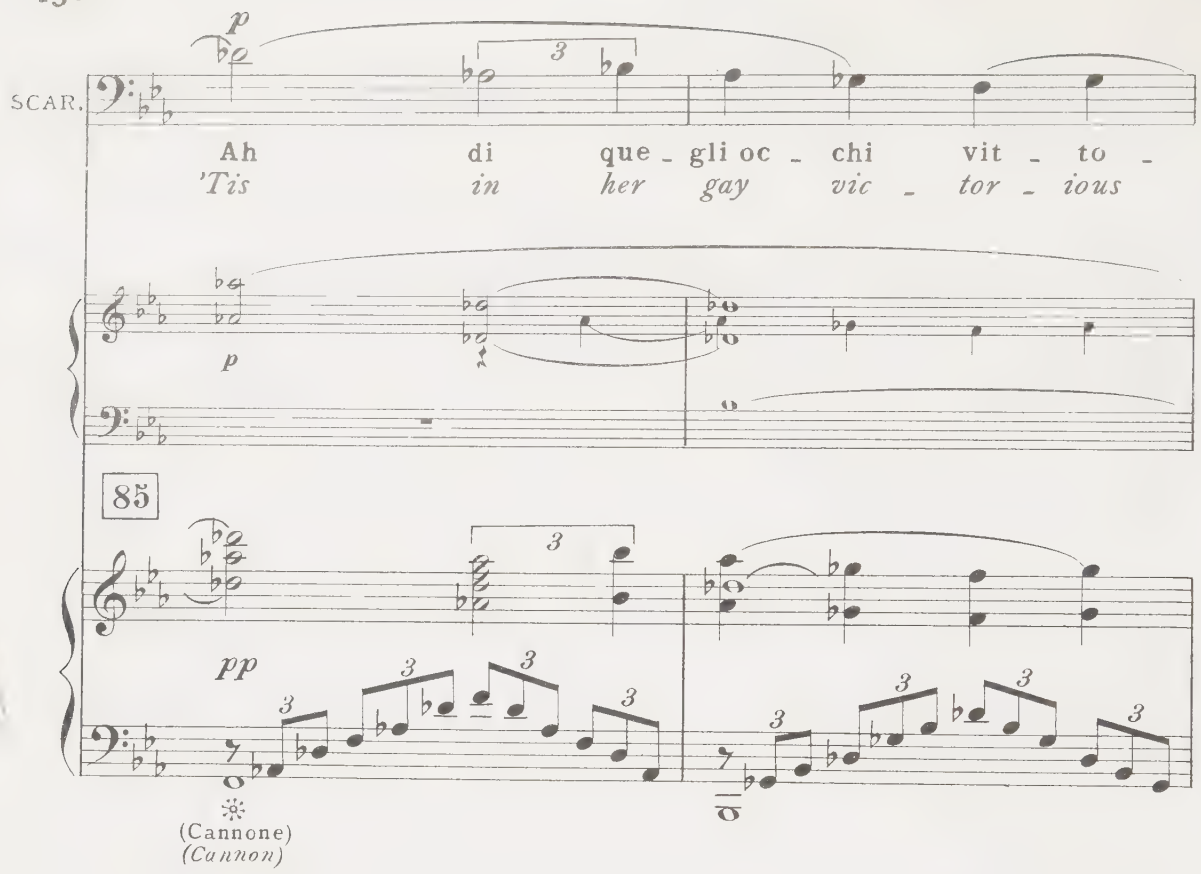

SCAR.
del - la tua ge - lo - si - a.
stirred up your jea - lous pas - sion.
Quanta promes - sa
In - finite promise
82
Ripieno semplice
mf
ORGANO
legato
p
sempre sosten.
le terzine
(Cannone)
(Cannon)
SCAR.
nel tuo pron - to so - spetto!
lies in thy has - ty sus - picions!
senza pedale
(Cannone)
(Cannon)

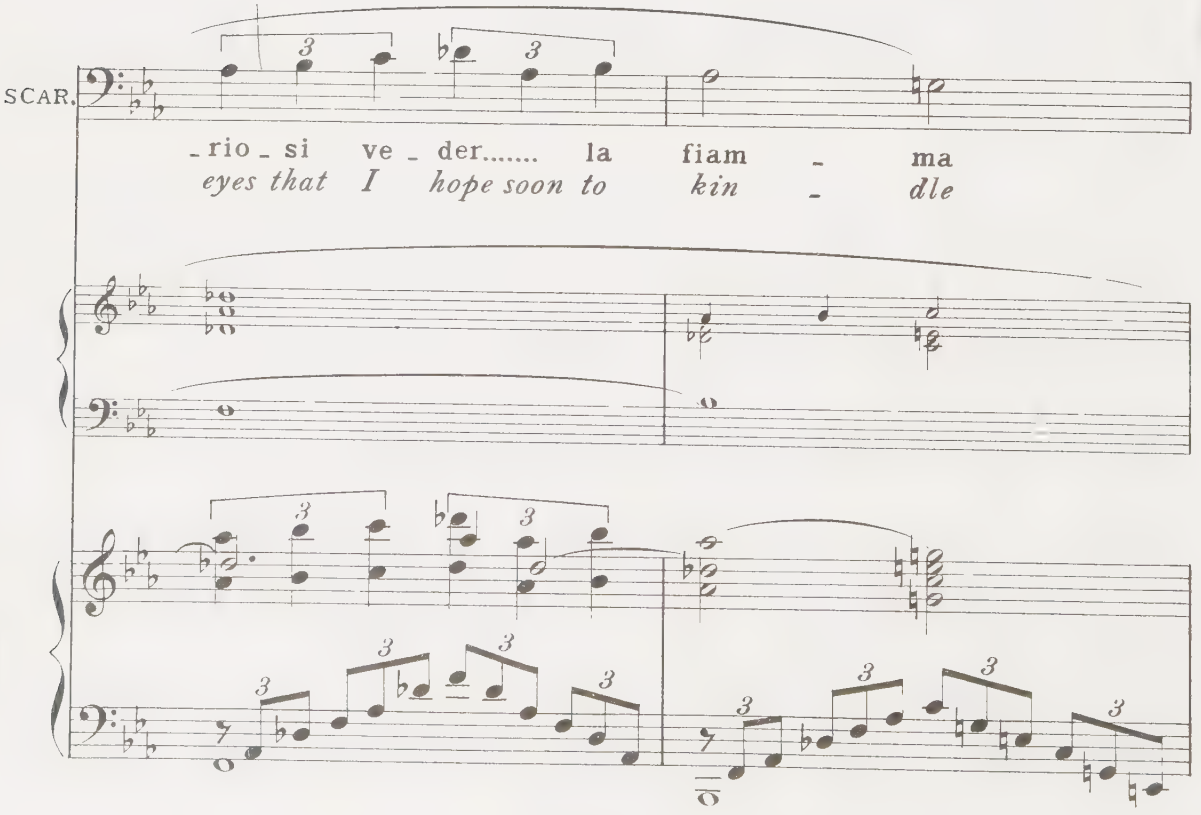

SCAR.
Nel tuo cuor
There is room
s' anni - da
in thy heart for
Scarpia...
Scarpia...
ff
mf
m.s.
83
più P
(Cannone)
(Cannon)
(ironico)
(ironically)
(Scarpia s'inchina e prega al passaggio del Cardinale)
(He bows reverently as the Cardinal passes by)
SCAR.
Va,
Go,
To - sca!
Tos - ca!
solo, ripieno semplice
pedale
legato
più P


(il Cardinale benedice la folla che reverénte s'inchina)
(The Cardinal blesses the kneeling throng)
SCAR.
con voce parlata
Ragazzi e Sopi
Qui fe_cit cœlum et
FOLLA
Tenori
Qui fe_cit cœlum et
Bassi
Qui fe_cit cœlum et
con voce parlata
CAPITOLO
THE CHAPTER
12 Bassi
Adjutorum nostrum in nomine Domini


(con ferocia)
(fiercely)
p
SCAR.
A dop - pia mi - ra
Two - fold the pur - pose
84
terram
Et hoc nunc et usque in
terram
Et hoc nunc et usque in
terram
Et hoc nunc et usque in
Sit nomen Domini bene - dictum
84
p


SCAR.
ten - do il vo - ler,
now I en_ter_tain
nè il ca_po del ri_
And the hanging of that
saeculum.
saeculum.
saeculum.
f
p
SCAR.
_bel - le
re - bel
è la più..... pre - zio - sa.....
is by no means my chief de_sire.....
p


p
SCAR.
Ah di que - gli oc - chi vit - to -
'Tis in her gay vic - tor - ious
p
85
pp
(Cannone)
(Cannon)


SCAR.
- rio - si ve - der..... la fiam - ma
eyes that I hope soon to kin - dle

(con passione erotica)
(passionately)

SCAR.

il - lan - gui - dir con spa - si - mo..... d'a -
love's lan - guid flame, when in my arms she is

mf *cres.*

pedale

p *cres.*

(Cannone)
(Cannon)

SCAR.

- mor fra le mie brac - cia
clasped, mute with fond rap - ture

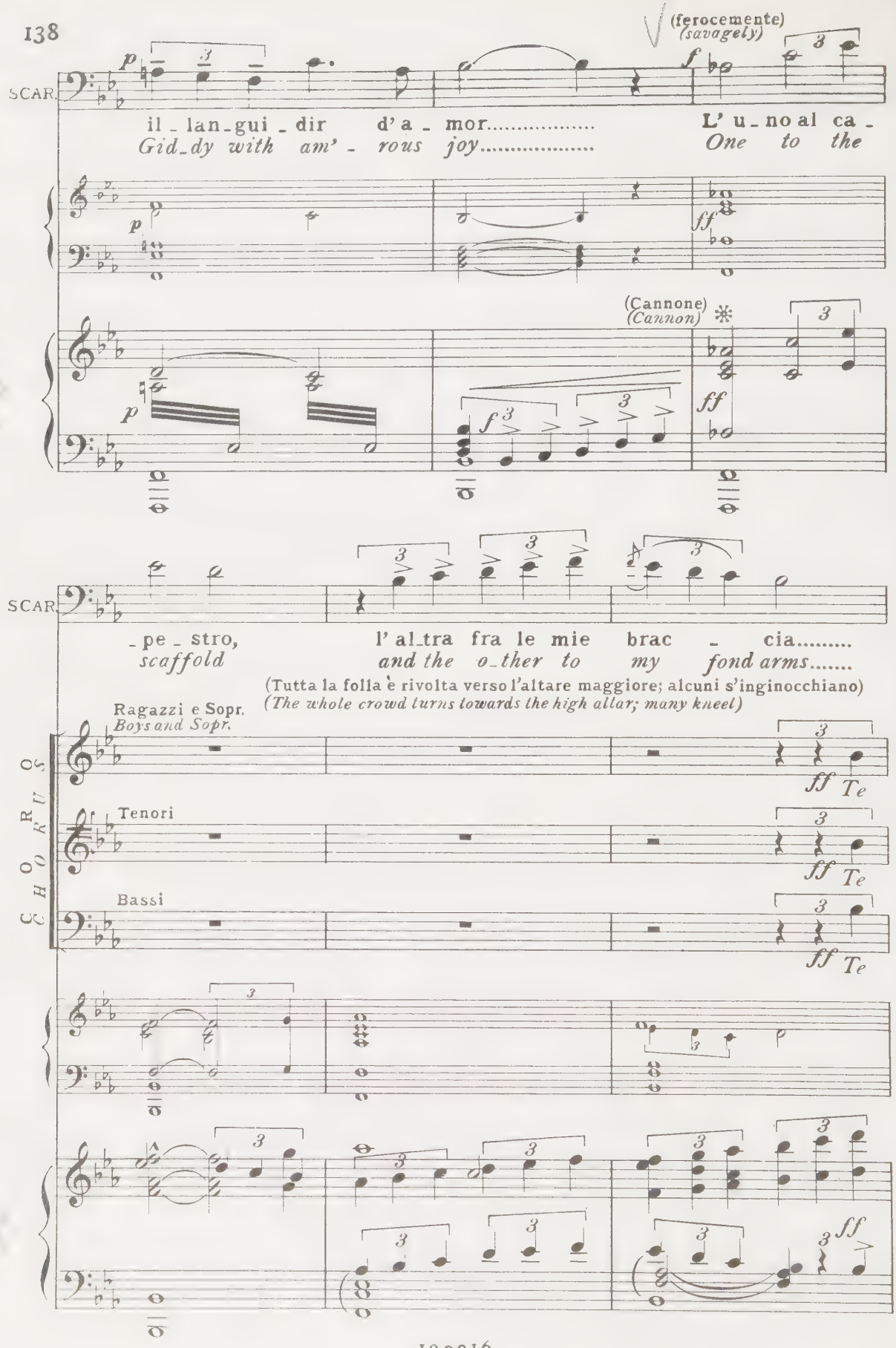
f *dim.*

86

m.s.
f

(Cannone)
(Cannon)

dim.


(ferocemente)
(savagely)
SCAR.
il - lan - gui - dir d' a - mor.....
Gid - dy with am' - rous joy.....
L' u - no al ca -
One to the
(Cannone)
(Cannon)
SCAR.
- pe - stro,
scaffold
l' al - tra fra le mie brac - cia.....
and the o - ther to my fond arms.....
(Tutta la folla è rivolta verso l'altare maggiore; alcuni s'inginocchiano)
(The whole crowd turns towards the high altar; many kneel)
CORO
Ragazzi e Sopr.
Boys and Sopr.
Tenori
Bassi
Te

(resta immobile guardando nel vuoto)
(enwrapt in reverie)

SCAR.

87

Deum la - u - da - -

Deum la - u - da -

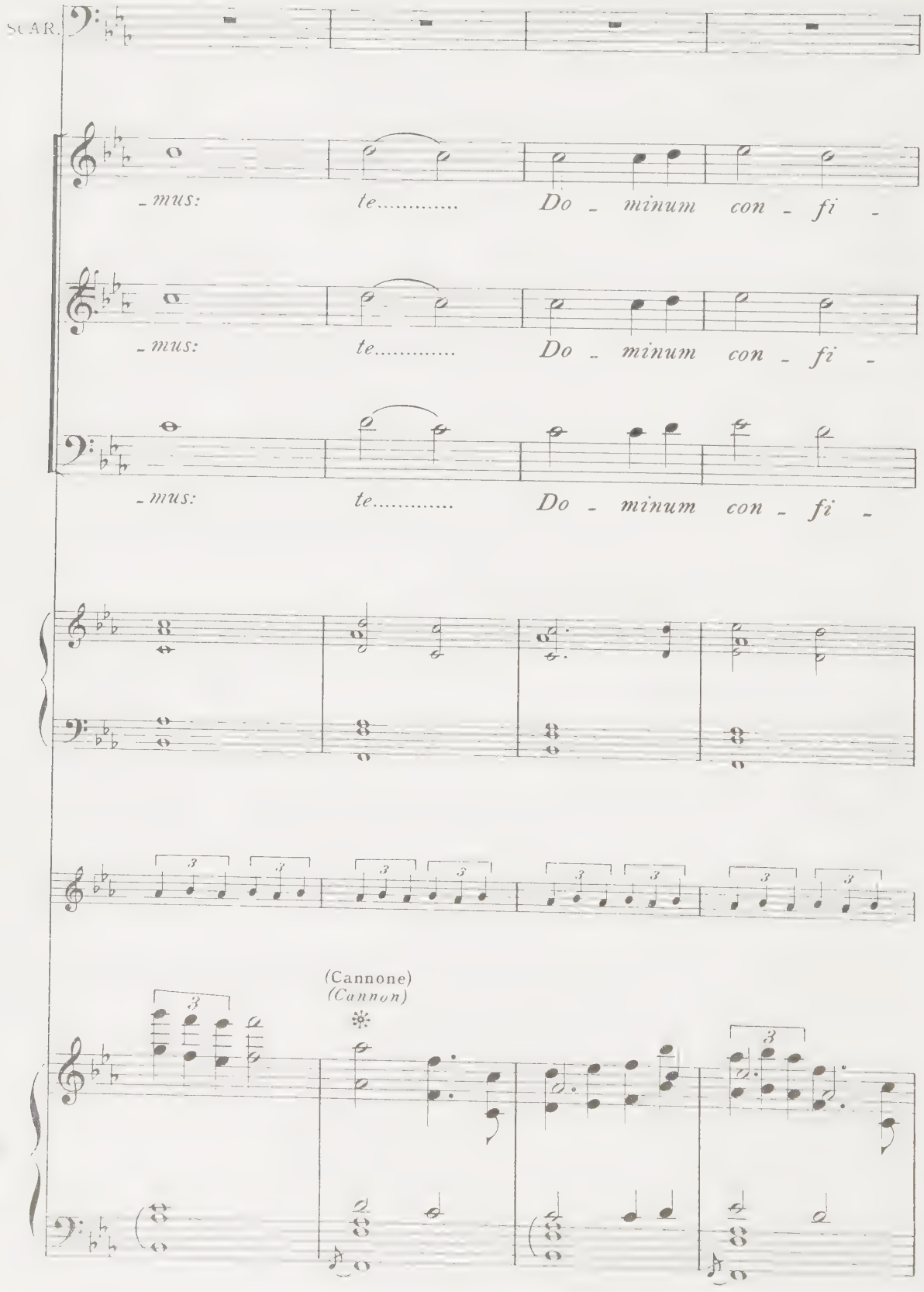
Deum la - u - da - -

(Campane)
(Bells)

ff

87

(Cannone)
(Cannon)


SCAR.
-mus: te..... Do - minum con - fi -
-mus: te..... Do - minum con - fi -
-mus: te..... Do - minum con - fi -
(Cannone)
(Cannon)

(riavendosi come da un sogno)
(starting, as in a dream)

con forza

SCAR.

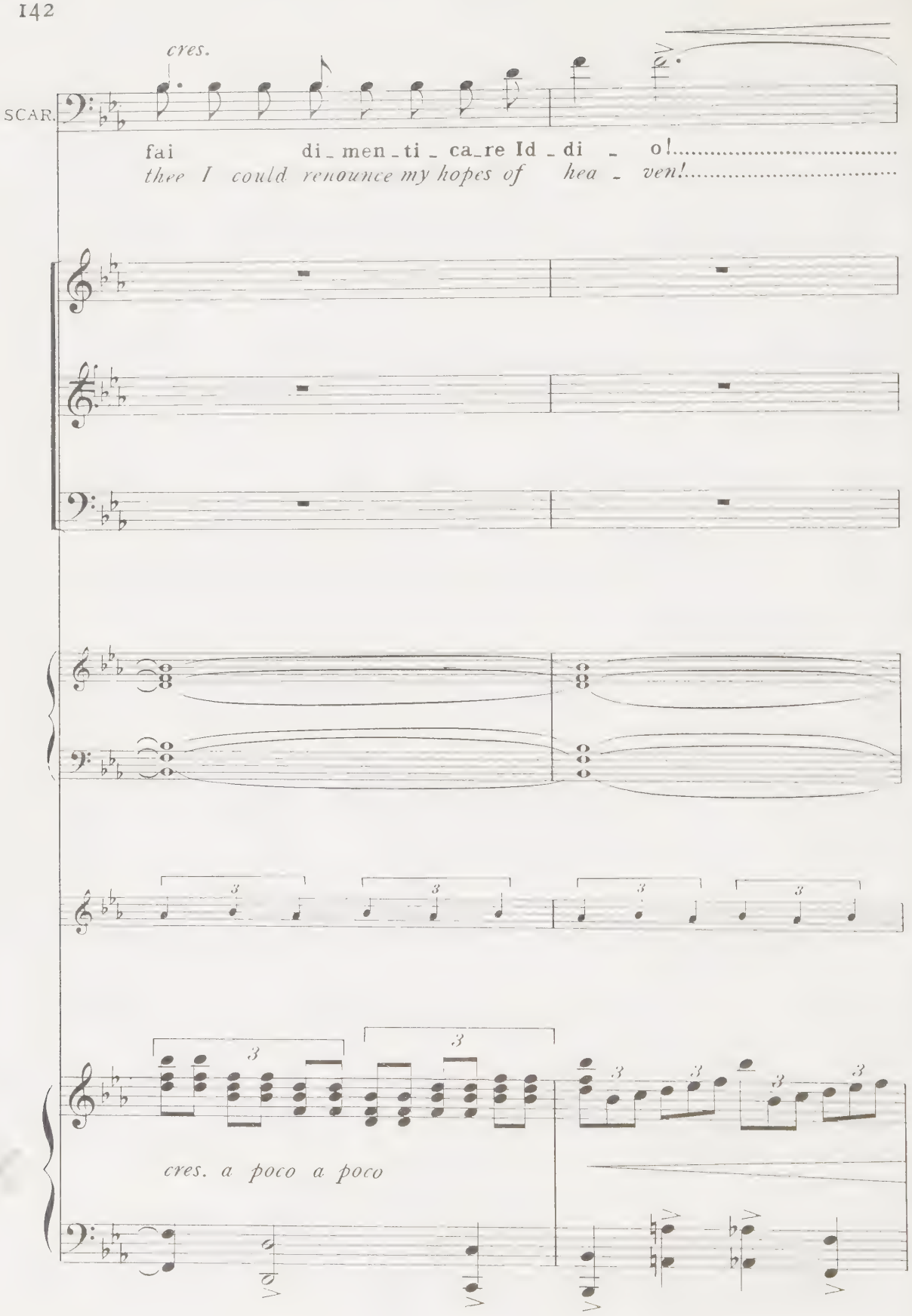
To - sca,..... mi
Tos - ca,..... for

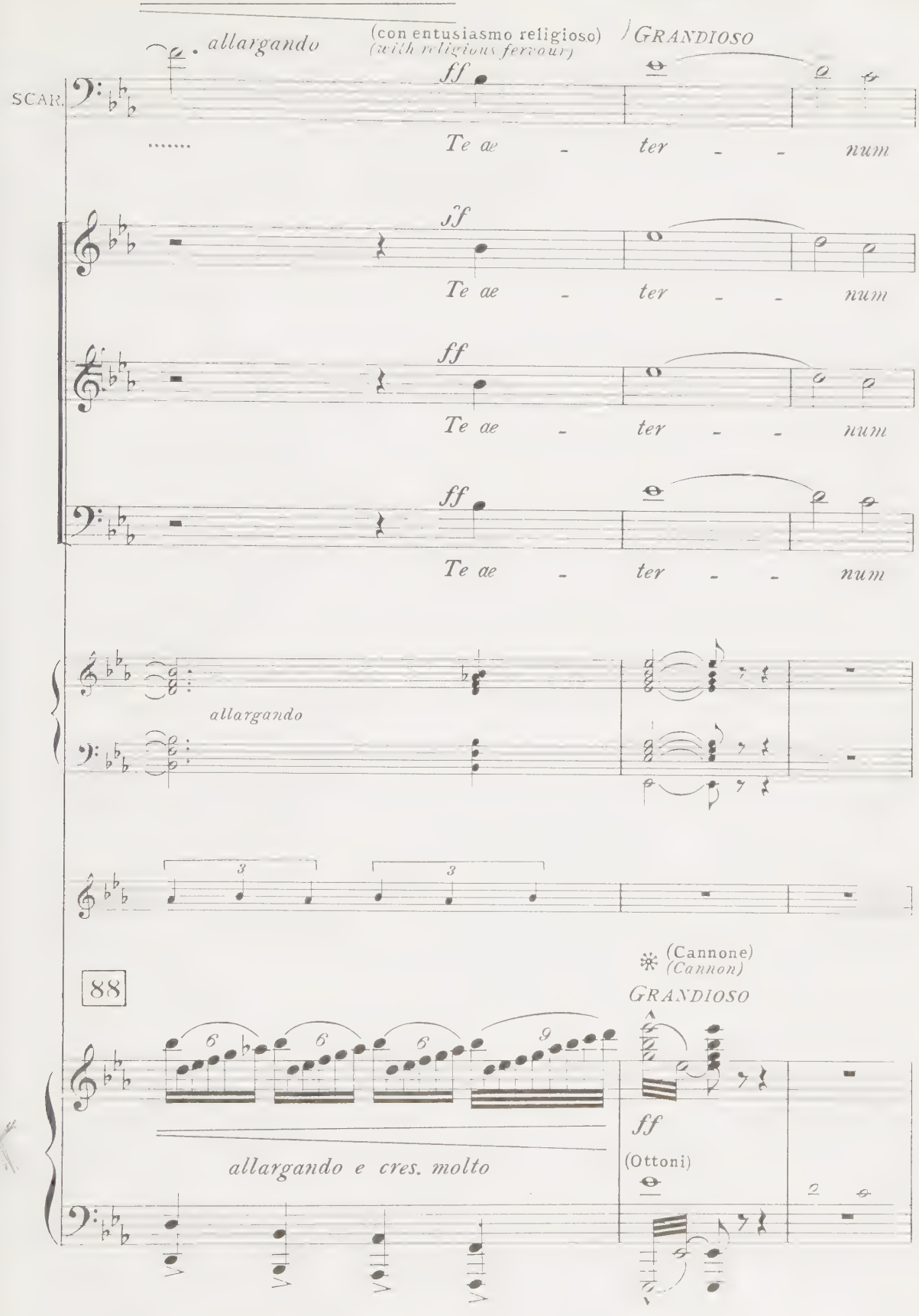
- te - mur!

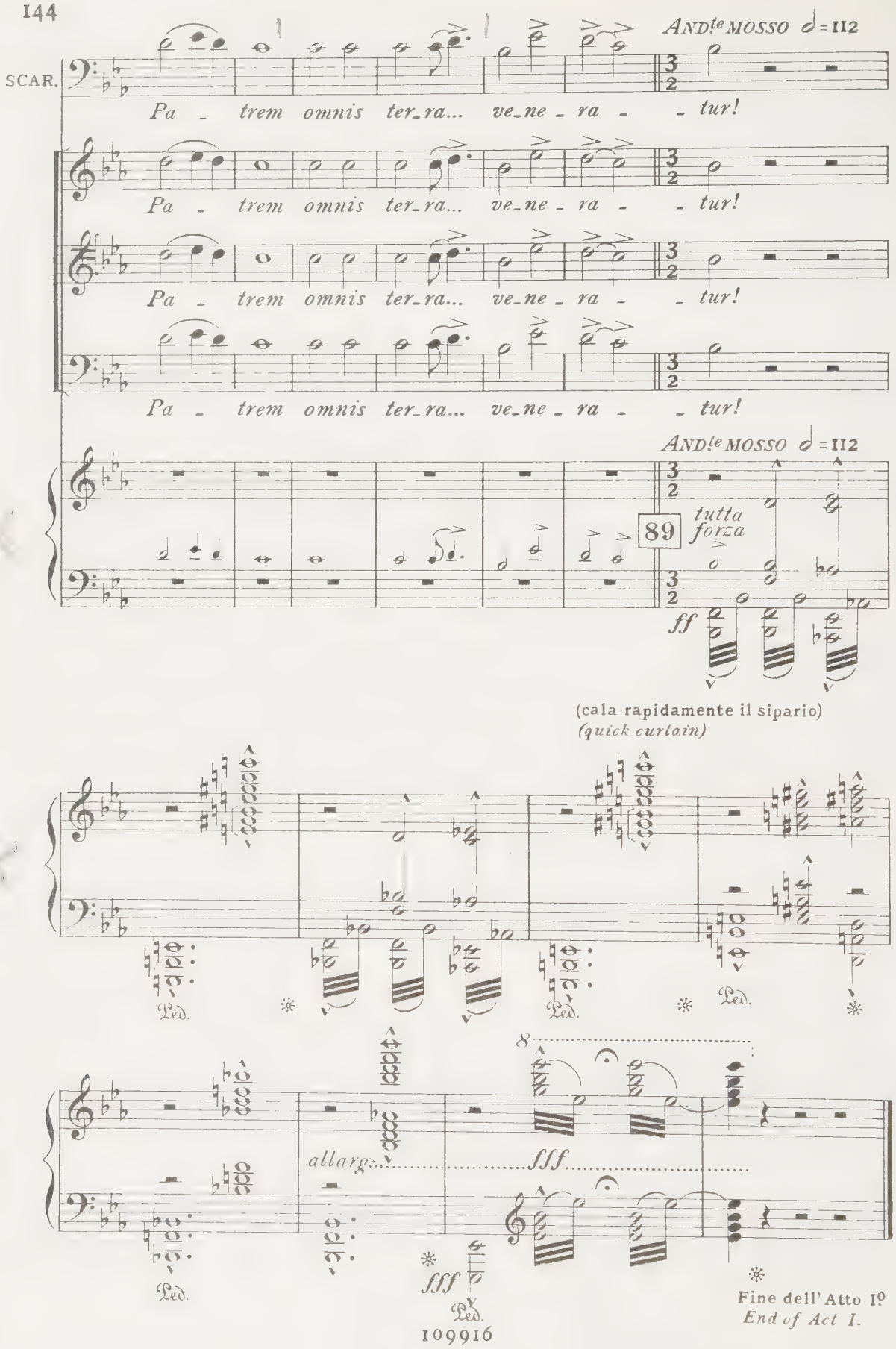
- te - mur!

- te - mur!

(Cannone)
(Cannon)


cres.
SCAR.
fai di_men_ti_ca_re Id_di_o!.....
thee I could renounce my hopes of hea_ven!.....
3
cres. a poco a poco


allargando
(con entusiasmo religioso)
(with religious fervour)
GRANDIOSO
SCAR.
ff
Te ae - ter - - num
ff
Te ae - ter - - num
ff
Te ae - ter - - num
ff
Te ae - ter - - num
allargando
88
(Cannone)
(Cannon)
GRANDIOSO
ff
allargando e cres. molto
(Ottoni)



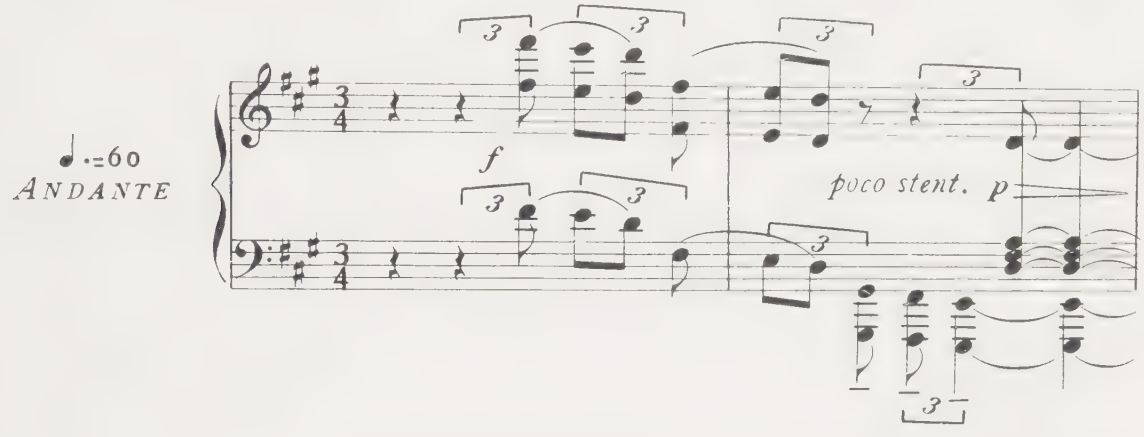
Fine dell' Atto Iº
End of Act I.

ATTO II
ACT II

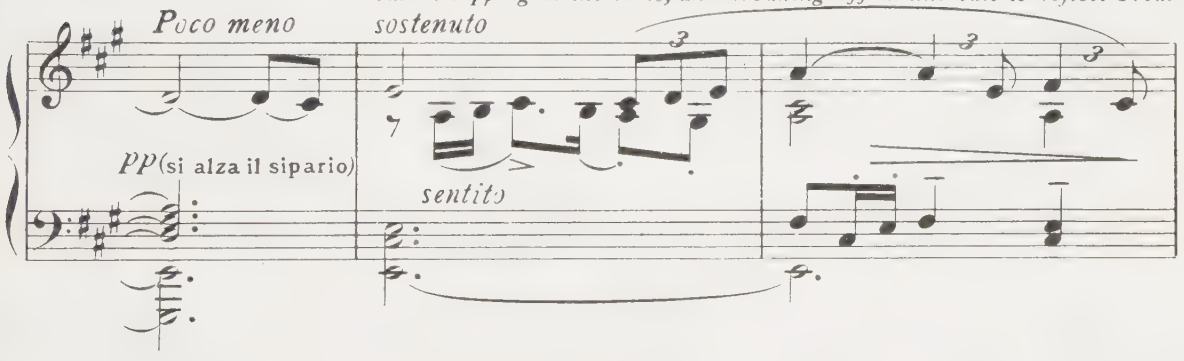
PALAZZO FARNESE.
THE FARNESE PALACE.

La camera di Scarpia al piano superiore. Tavola imbandita – Un'ampia finestra verso il cortile del palazzo. È notte.

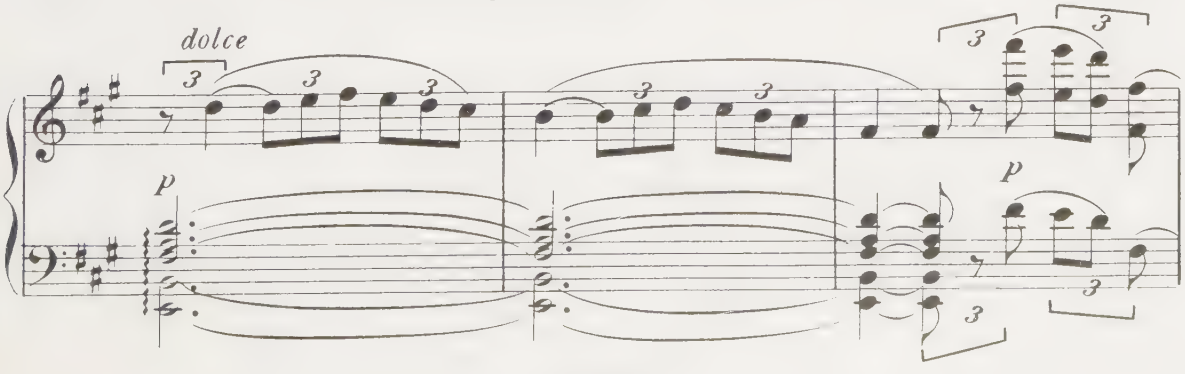
Scarpia's apartment, on an upper floor. The table laid. A large window overlooking the courtyard of the palace. Nightfall.

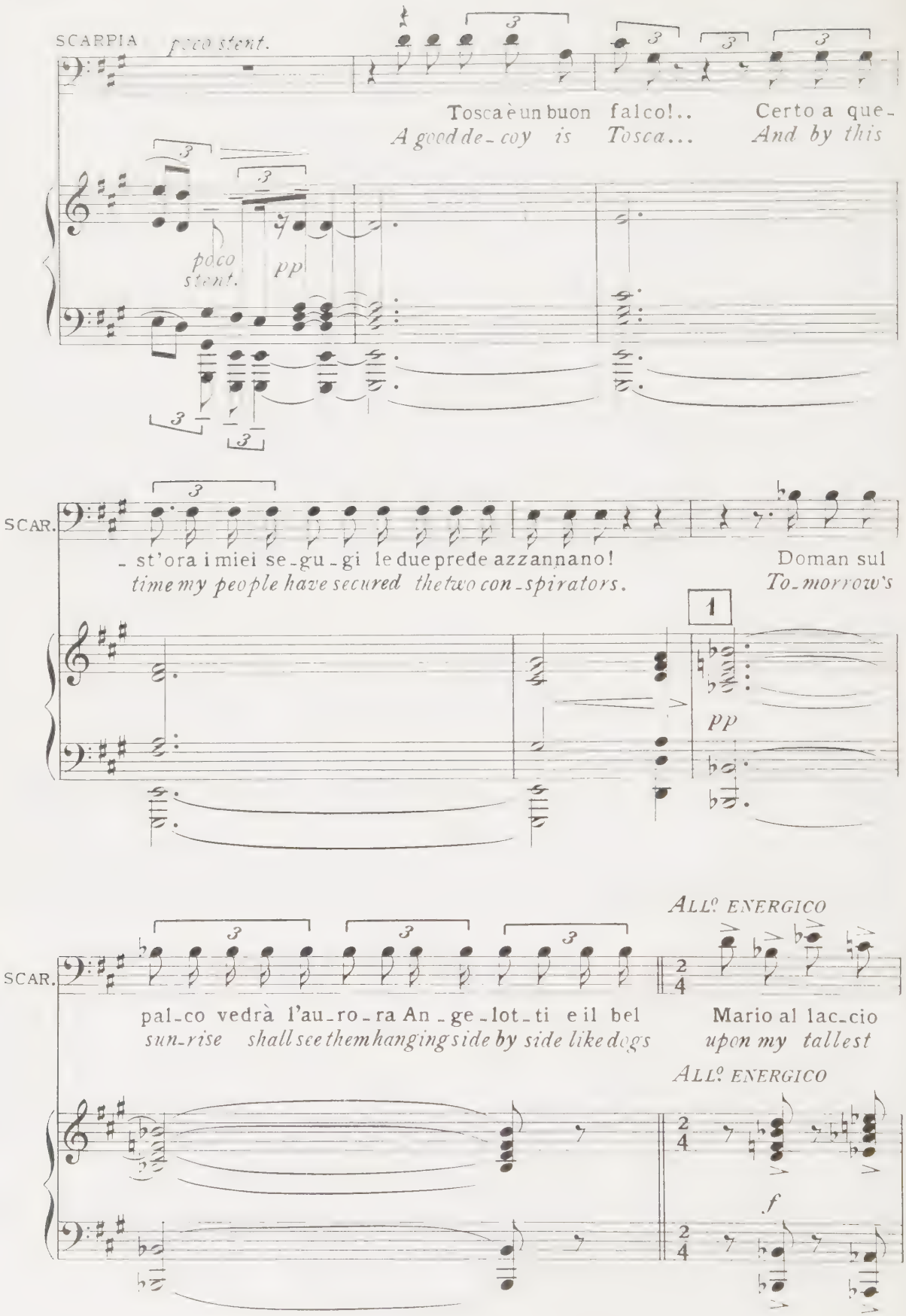


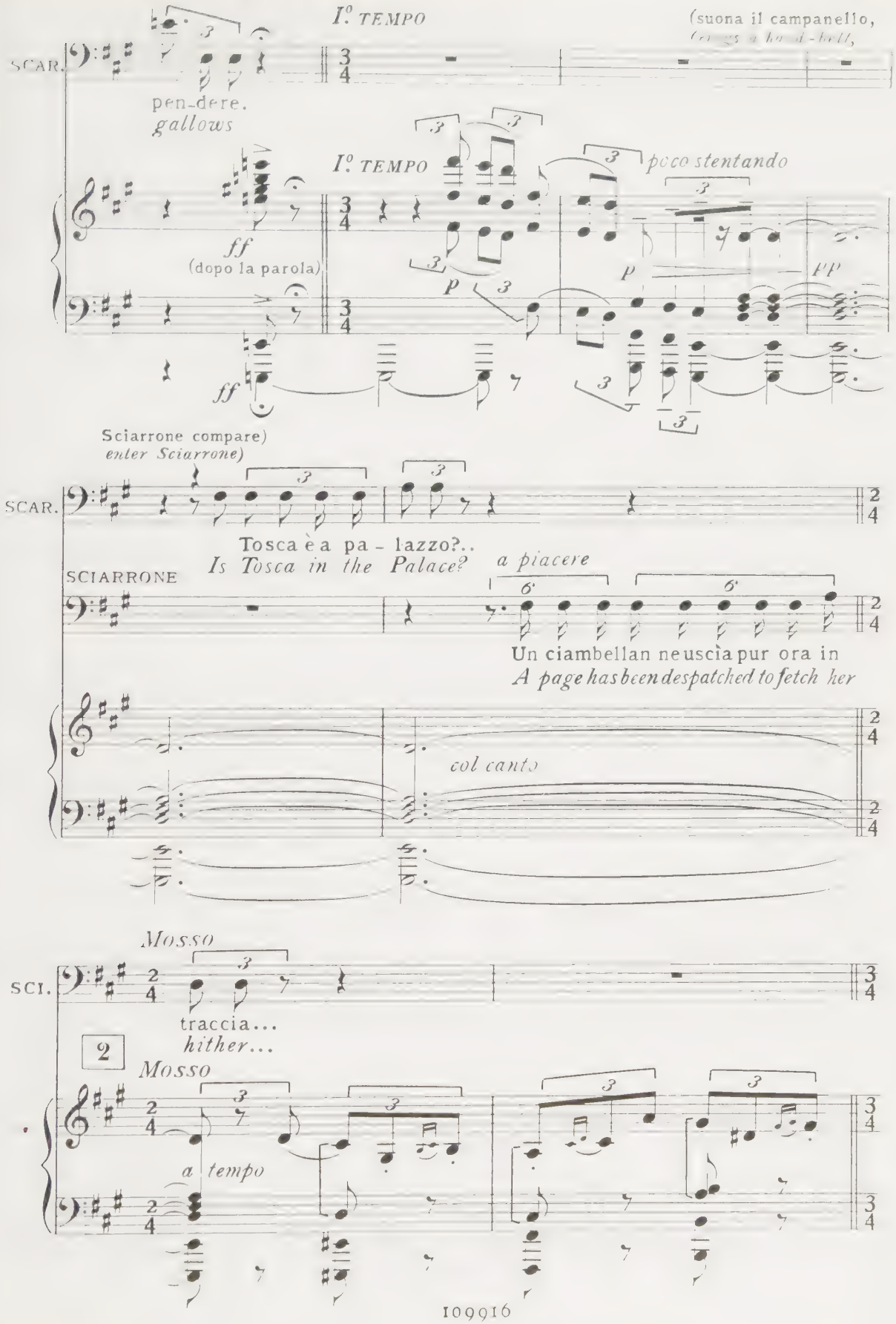
(Scarpia è seduto alla tavola e vi cena – Interrompe a tratti la cena per ri-
(Scar. is supping at the table, and breaking off at intervals to reflect. From

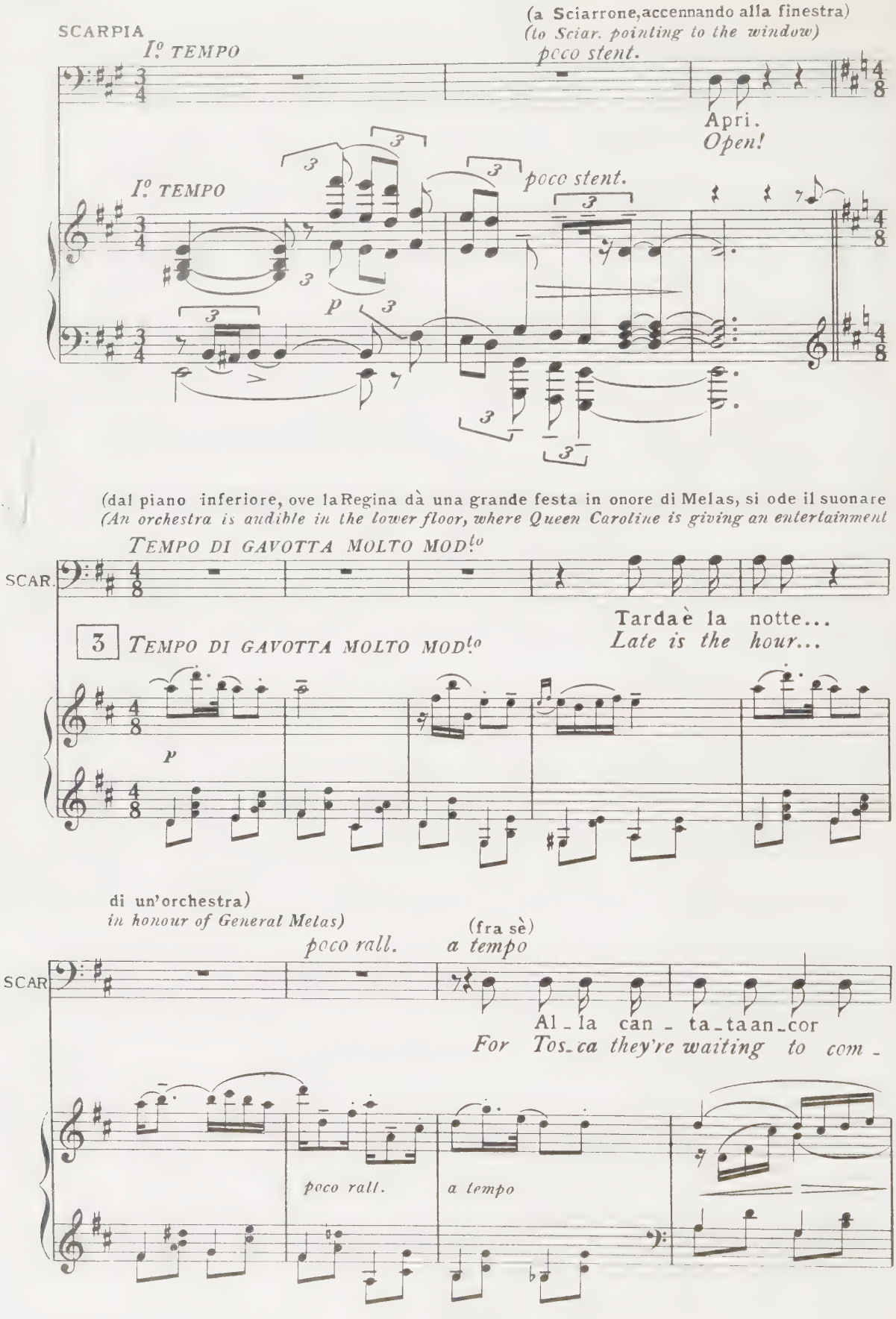


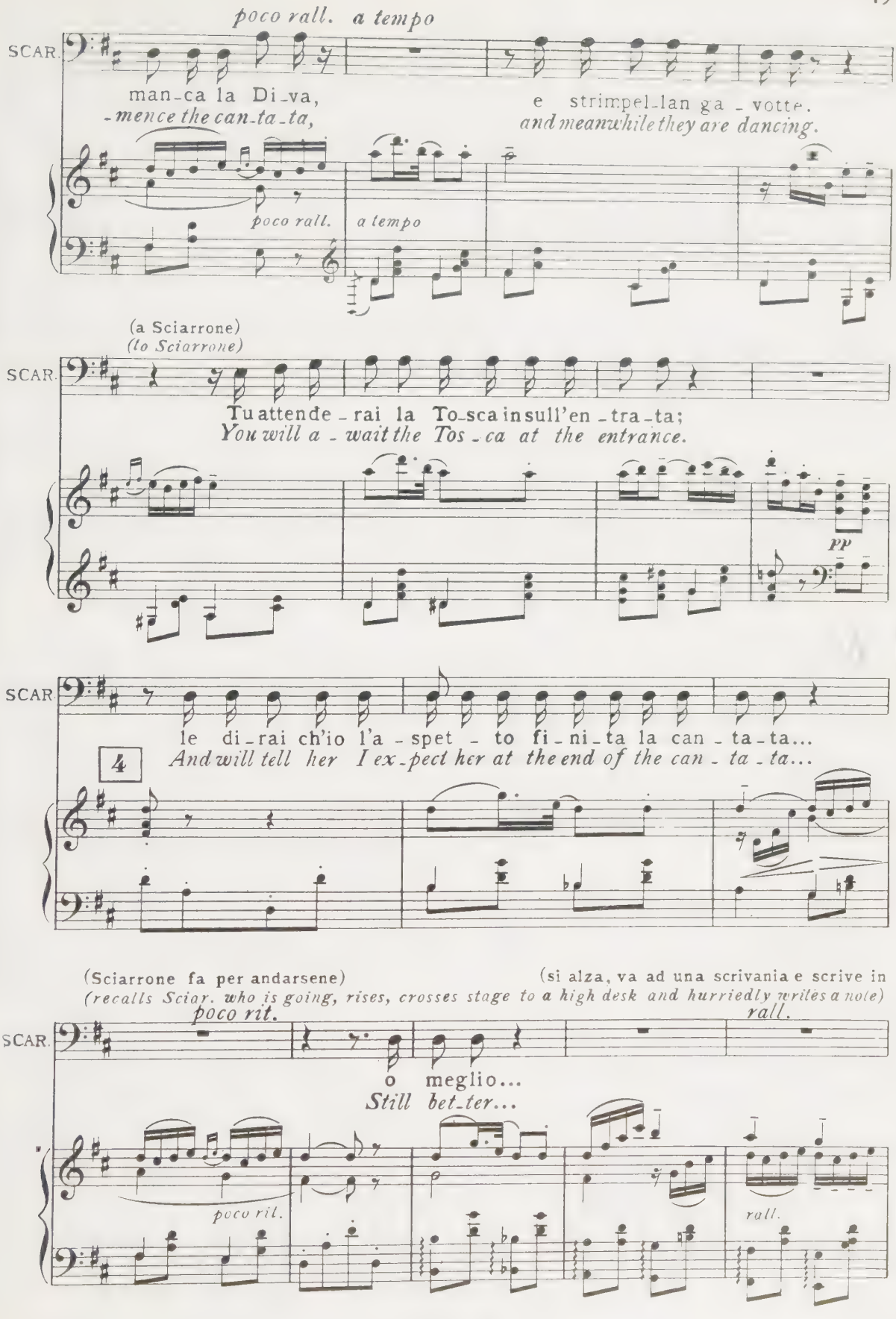
flettere – Trae di tasca l'orologio e nell'atteggiamento e nella irrequietezza tradisce un'ansia febbrile)
time to time he looks at his watch, manifesting agitation and disquietude)

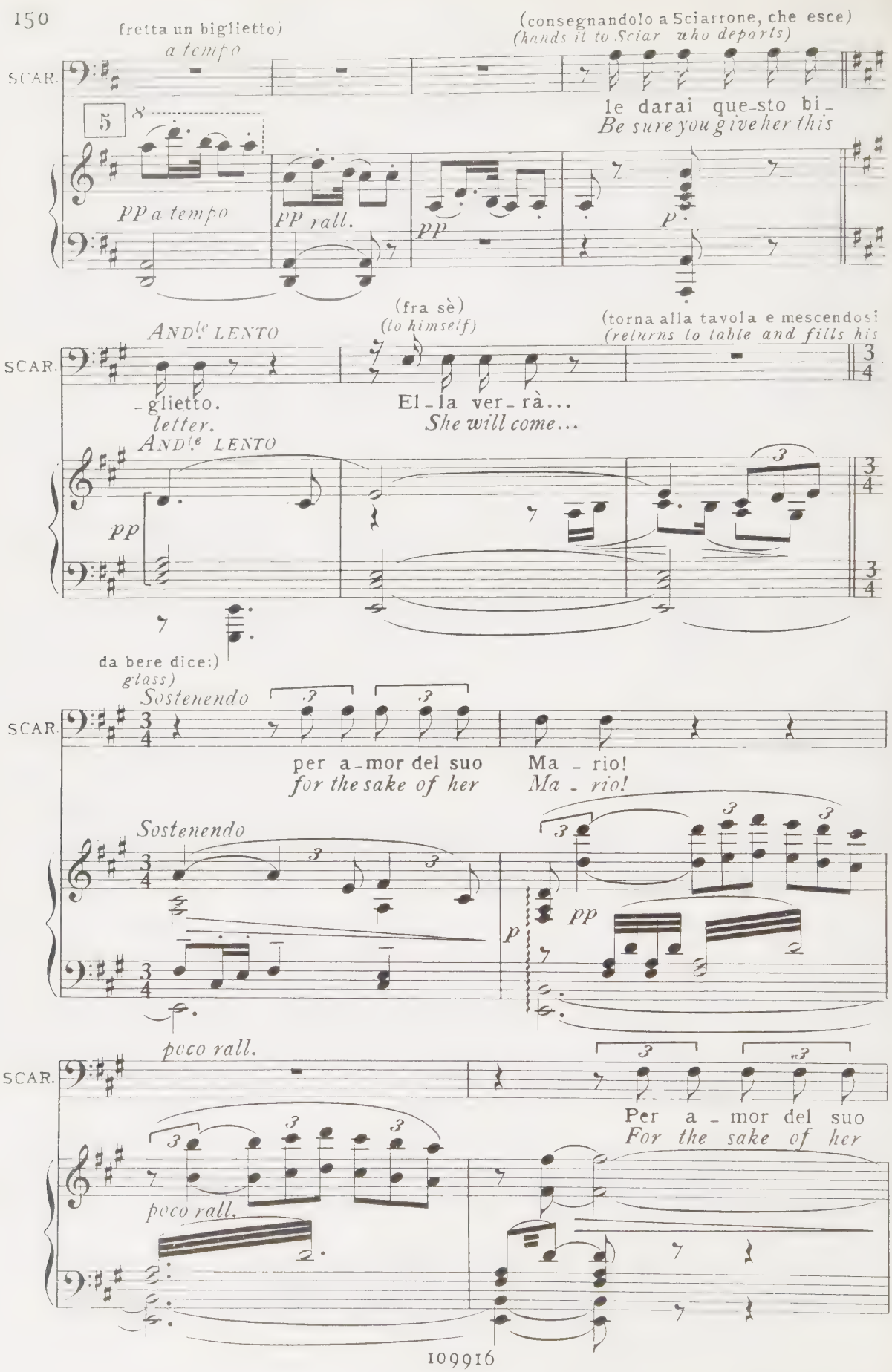


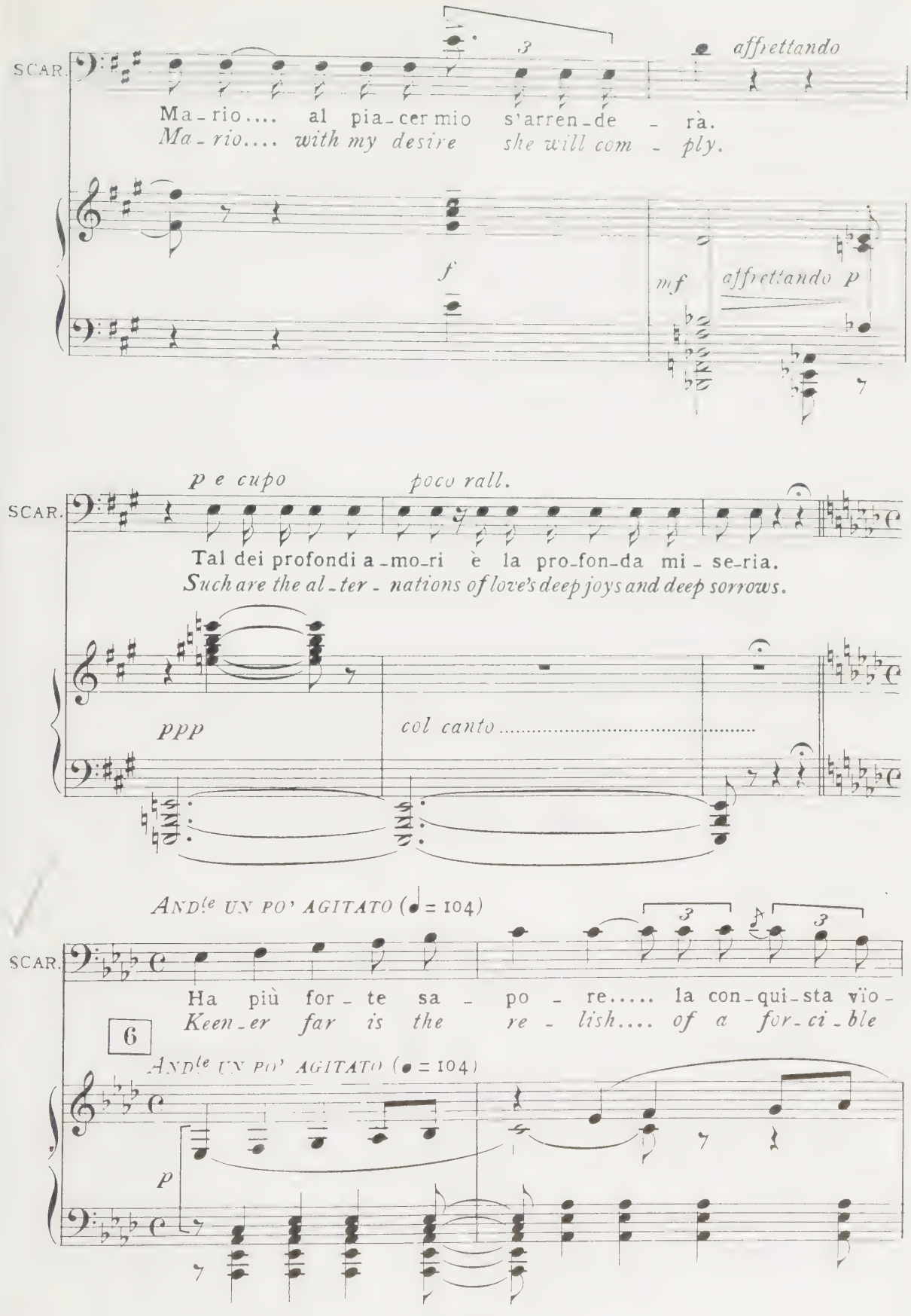

SCARPIA
poco stent.
Tosca è un buon falco!..
A good de-coy is Tosca...
Certo a que-
And by this
poco
stent.
pp
SCAR.
- st'ora i miei se-gu-gi le due prede azzannano!
time my people have secured the two con-spirators.
Doman sul
To-morrow's
1
pp
ALL° ENERGICO
SCAR.
pal-co vedrà l'au-ro-ra An-ge-lot-ti e il bel
sun-rise shall see them hanging side by side like dogs
Mario al lac-cio
upon my tallest
ALL° ENERGICO
f

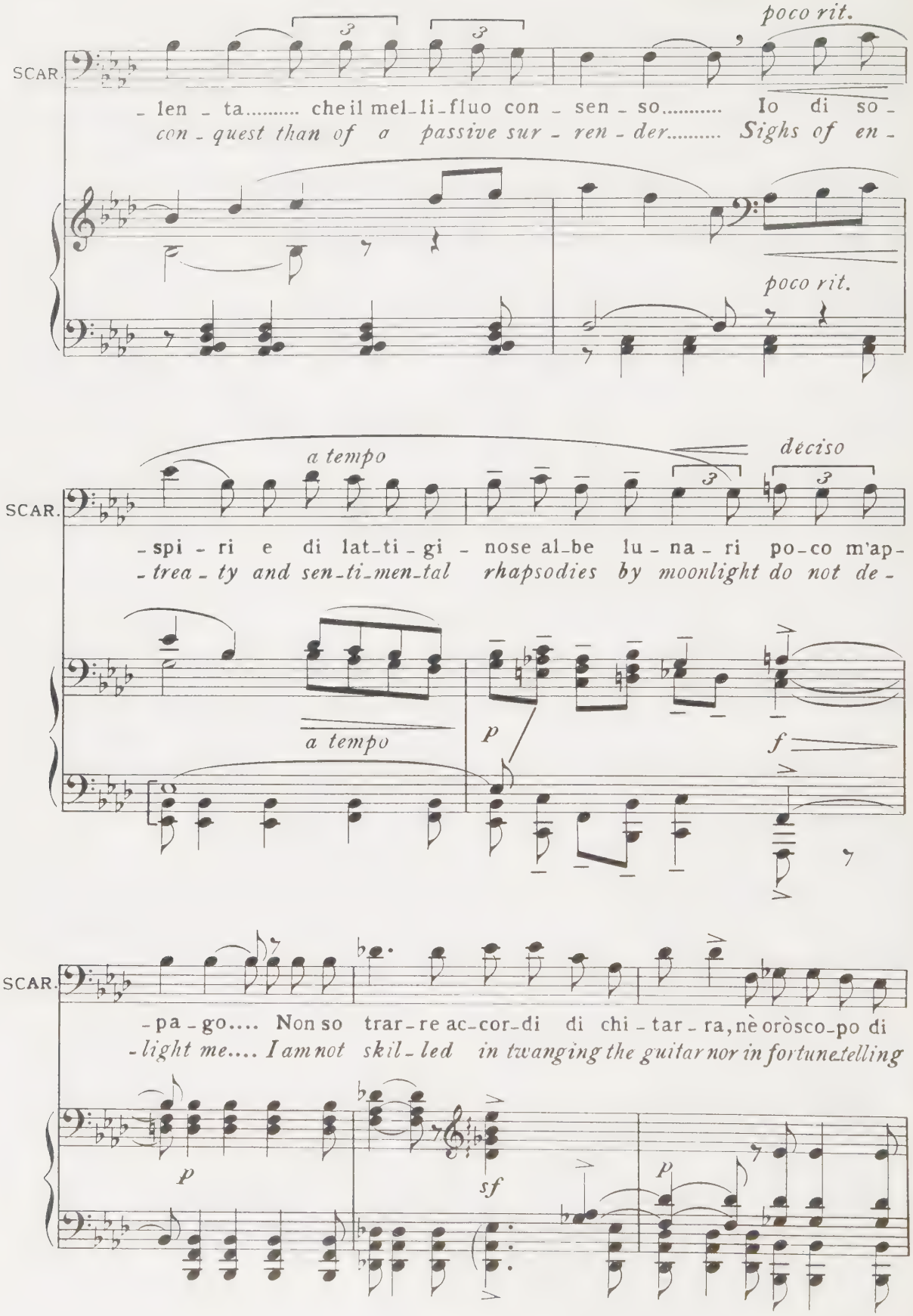

I° TEMPO
(suona il campanello,
SCAR.
pen-dere.
gallows
I° TEMPO
poco stentando
ff
(dopo la parola)
p
pp
ff
Sciarrone compare)
enter Sciarrone)
SCAR.
Tosca è a pa - lazzo?..
Is Tosca in the Palace?
a piacere
SCIARRONE
Un ciambellan ne uscìa pur ora in
A page has been despatched to fetch her
col canto
Mosso
SCI.
traccia...
hither...
2
Mosso
a tempo

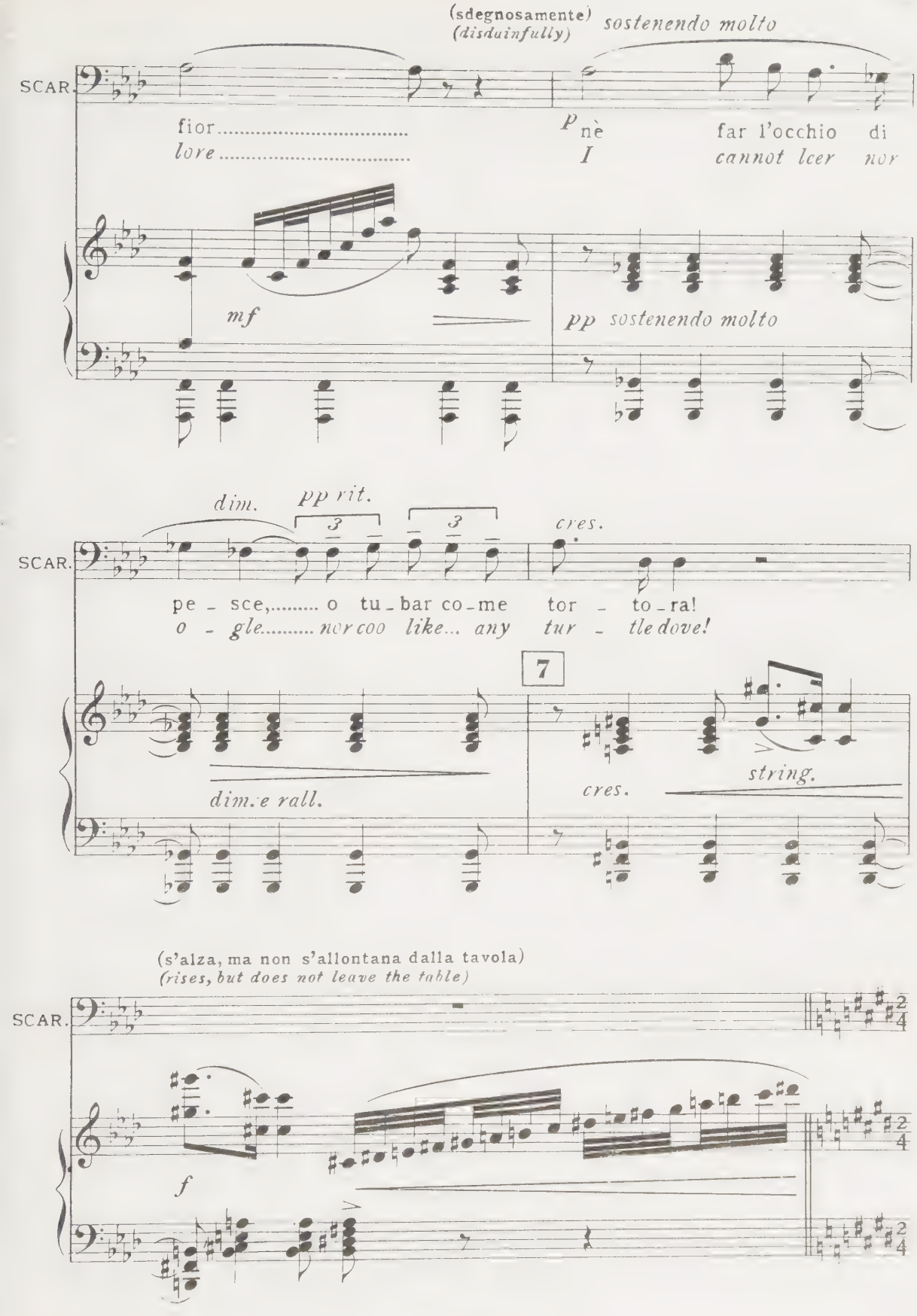

(a Sciarrone, accennando alla finestra)
(to Sciar. pointing to the window)
SCARPIA
I.o TEMPO
poco stent.
Apri.
Open!
I.o TEMPO
poco stent.
p
(dal piano inferiore, ove la Regina dà una grande festa in onore di Melas, si ode il suonare
(An orchestra is audible in the lower floor, where Queen Carotine is giving an entertainment
TEMPO DI GAVOTTA MOLTO MOD.to
SCAR.
Tarda è la notte...
Late is the hour...
3
TEMPO DI GAVOTTA MOLTO MOD.to
p
di un'orchestra)
in honour of General Melas)
poco rall.
(fra sè)
a tempo
SCAR
Al - la can - ta - ta an - cor
For Tos - ca they're waiting to com -
poco rall.
a tempo

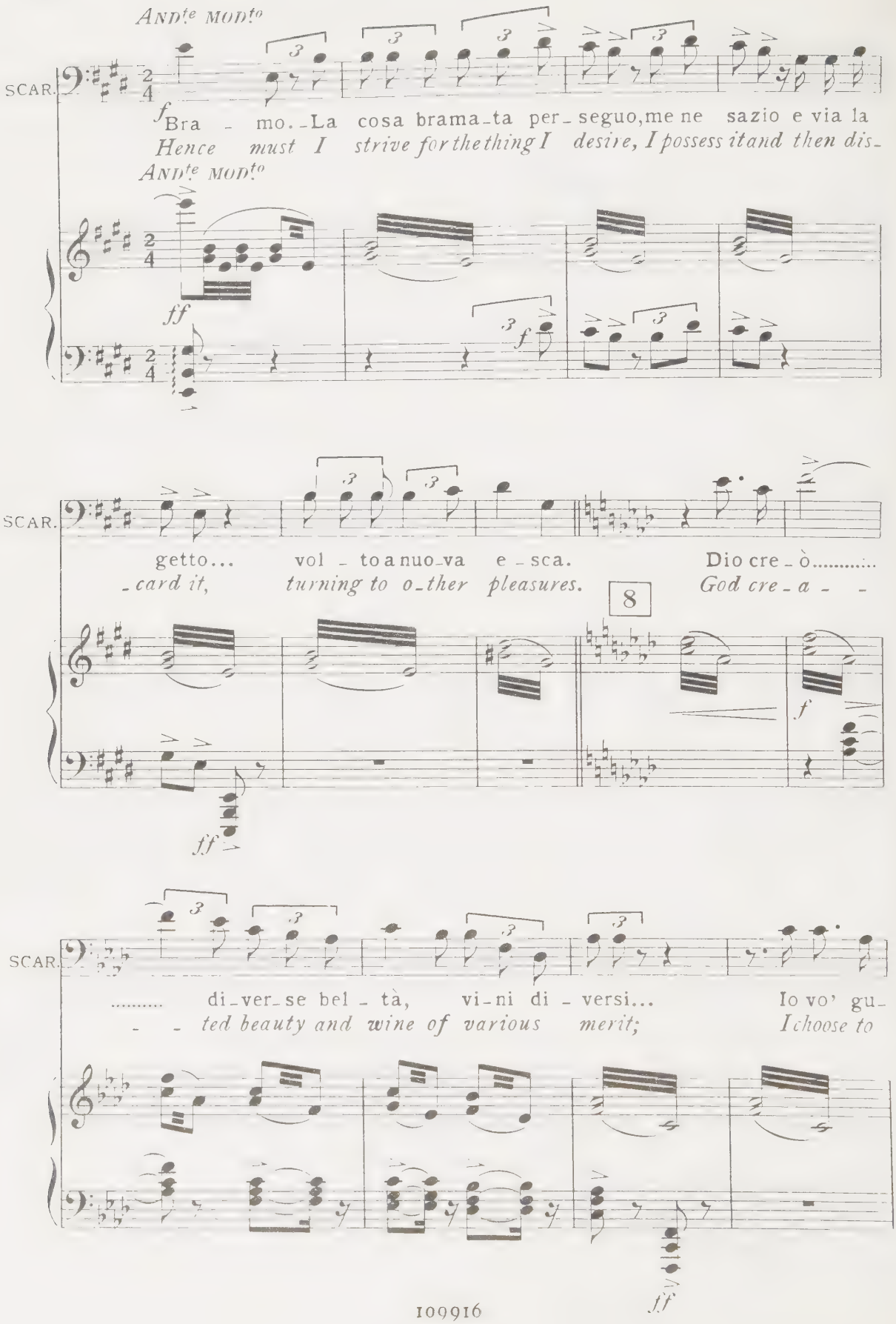

poco rall. a tempo
SCAR.
man-ca la Di-va,
-mence the can-ta-ta,
e strimpel-lan ga-votte.
and meanwhile they are dancing.
poco rall.
a tempo
(a Sciarrone)
(to Sciarrone)
SCAR.
Tu attende-rai la To-sca in sull'en-tra-ta;
You will a-wait the Tos-ca at the entrance.
pp
SCAR.
le di-rai ch'io l'a-spet-to fi-ni-ta la can-ta-ta...
And will tell her I ex-pect her at the end of the can-ta-ta...
4
(Sciarrone fa per andarsene)
(recalls Sciar. who is going, rises, crosses stage to a high desk and hurriedly writes a note)
(si alza, va ad una scrivania e scrive in fretta un biglietto)
poco rit.
rall.
SCAR.
o meglio...
Still bet-ter...
poco rit.
rall.

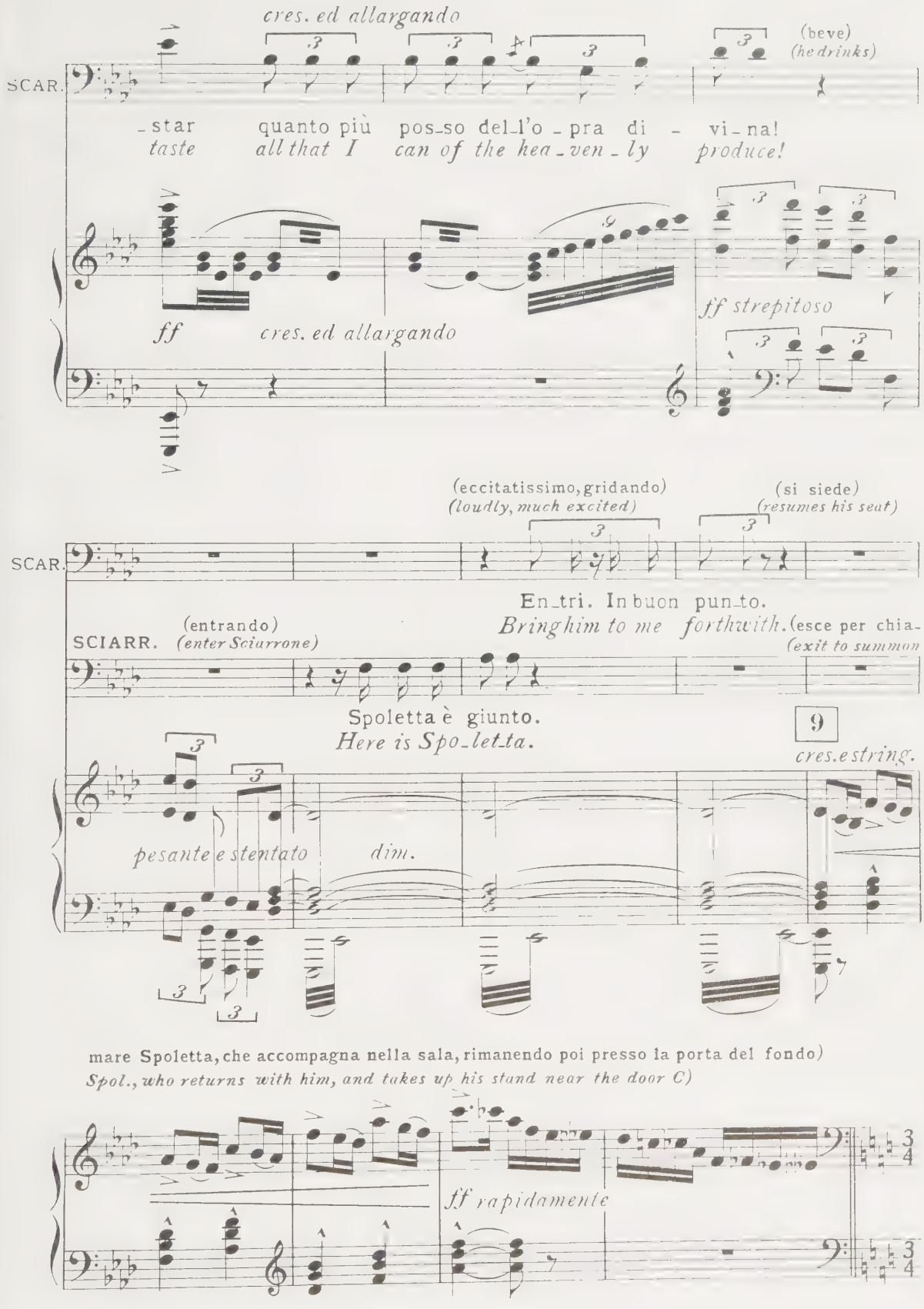

fretta un biglietto)
a tempo
(consegnandolo a Sciarrone, che esce)
(hands it to Sciar who departs)
SCAR.
le darai que-sto bi-
Be sure you give her this
pp a tempo
pp rall.
pp
p
(fra sè)
(to himself)
(torna alla tavola e mescendosi
(returns to table and fills his
And^te LENTO
-glietto.
letter.
El-la ver-rà...
She will come...
And^te LENTO
pp
da bere dice:)
glass)
Sostenendo
per a-mor del suo
for the sake of her
Ma-rio!
Ma-rio!
Sostenendo
p
pp
poco rall.
Per a-mor del suo
For the sake of her
poco rall.

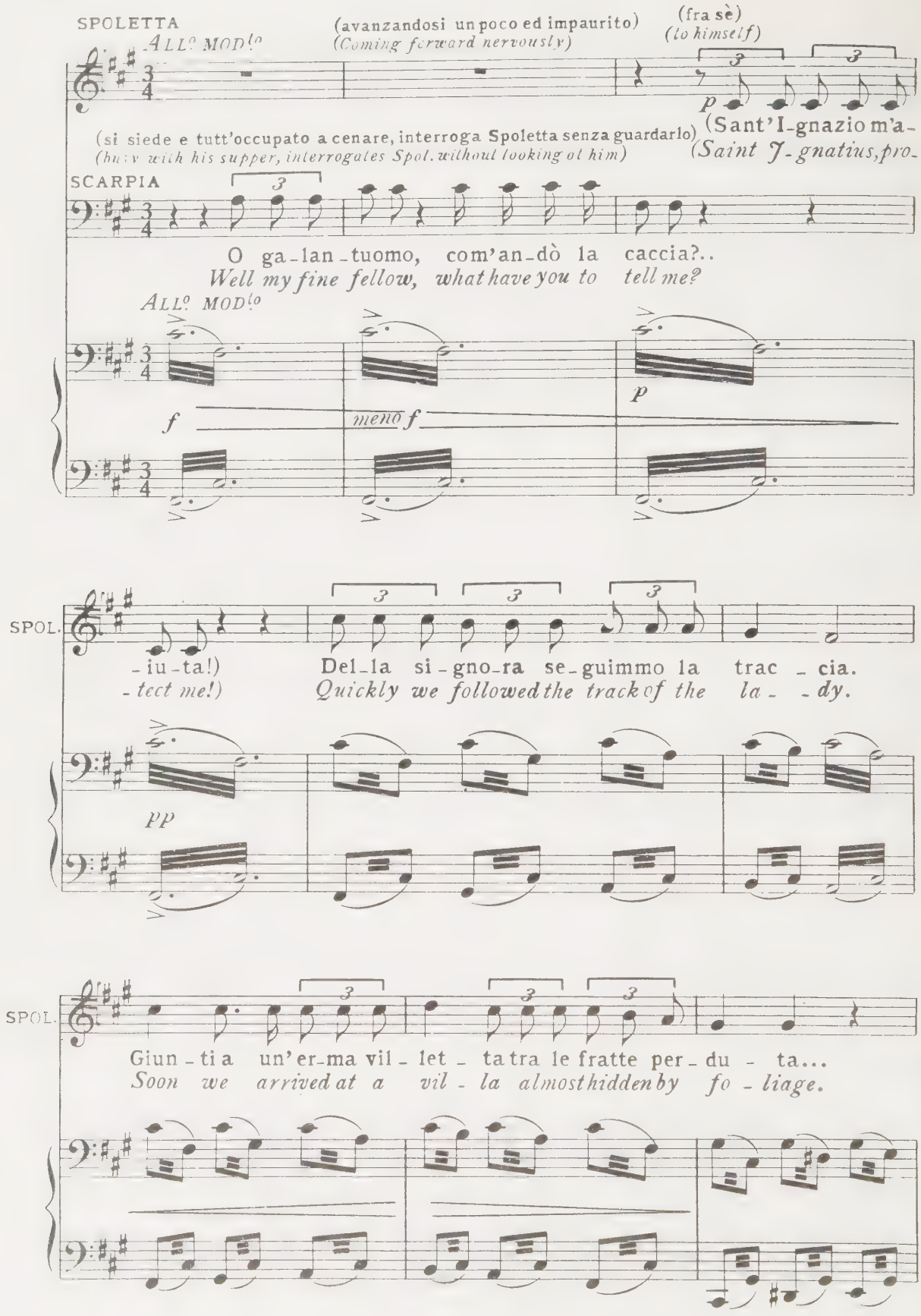

SCAR.
affrettando
Ma - rio.... al pia - cer mio s'arren - de - rà.
Ma - rio.... with my desire she will com - ply.
f
mf
affrettando p
p e cupo
poco rall.
SCAR.
Tal dei profondi a - mo - ri è la pro - fon - da mi - se - ria.
Such are the al - ter - nations of love's deep joys and deep sorrows.
ppp
col canto
ANDte UN PO' AGITATO (♩ = 104)
SCAR.
Ha più for - te sa - po - re..... la con - qui - sta vïo -
Keen - er far is the re - lish.... of a for - ci - ble
6
ANDte UN PO' AGITATO (♩ = 104)
p


poco rit.
SCAR.
- len - ta..... che il mel-li-fluo con - sen - so..... Io di so-
con - quest than of a passive sur - ren - der..... Sighs of en -
poco rit.
a tempo
deciso
SCAR.
- spi - ri e di lat-ti-gi - nose al-be lu - na - ri po-co m'ap-
- trea - ty and sen-ti-men-tal rhapsodies by moonlight do not de -
a tempo
p
f
SCAR.
- pa - go.... Non so trar - re ac-cor-di di chi - tar - ra, nè oròsco-po di
- light me.... I am not skil - led in twanging the guitar nor in fortune-telling
p
sf
p


(sdegnosamente)
(disdainfully)
sostenendo molto
SCAR.
fior.....
lore.....
p nè far l'occhio di
I cannot leer nor
mf
pp sostenendo molto
dim.
pp rit.
cres.
SCAR.
pe - sce,..... o tu - bar co - me tor - to - ra!
o - gle..... nor coo like... any tur - tle dove!
7
dim.e rall.
cres.
string.
(s'alza, ma non s'allontana dalla tavola)
(rises, but does not leave the table)
SCAR.
f


ANDte MODto
SCAR.
f Bra - mo. - La cosa brama - ta per - seguo, me ne sazio e via la
Hence must I strive for the thing I desire, I possess it and then dis -
ANDte MODto
ff
f
SCAR.
getto... vol - to a nuo - va e - sca. Dio cre - ò.....
- card it, turning to o - ther pleasures. God cre - a - -
8
f
ff
SCAR.
..... di - ver - se bel - tà, vi - ni di - versi... Io vo' gu -
- - ted beauty and wine of various merit; I choose to
ff


cres. ed allargando
(beve)
(he drinks)
SCAR.
-star quanto più pos-so del-l'o-pra di-vi-na!
taste all that I can of the hea-ven-ly produce!
ff
cres. ed allargando
ff strepitoso
(eccitatissimo, gridando)
(loudly, much excited)
(si siede)
(resumes his seat)
SCAR.
En-tri. In buon pun-to.
Bring him to me forthwith.
(esce per chia-
(exit to summon
SCIARR.
(entrando)
(enter Sciarrone)
Spoletta è giunto.
Here is Spo-let-ta.
9
cres. e string.
pesante e stentato
dim.
mare Spoletta, che accompagna nella sala, rimanendo poi presso la porta del fondo)
Spol., who returns with him, and takes up his stand near the door C)
ff rapidamente
3/4
3/4


SPOLETTA
ALL° MOD^to
(avanzandosi un poco ed impaurito)
(Coming forward nervously)
(fra sè)
(to himself)
p
(Sant'I-gnazio m'a-
(Saint I-gnatius, pro-
(si siede e tutt'occupato a cenare, interroga Spoletta senza guardarlo)
(busy with his supper, interrogates Spol. without looking at him)
SCARPIA
O ga-lan-tuomo, com'an-dò la caccia?..
Well my fine fellow, what have you to tell me?
ALL° MOD^to
f
meno f
p
SPOL.
-iu-ta!)
-tect me!)
Del-la si-gno-ra se-guimmo la trac-cia.
Quickly we followed the track of the la--dy.
pp
SPOL.
Giun-ti a un'er-ma vil-let-ta tra le fratte per-du-ta...
Soon we arrived at a vil-la almost hidden by fo-liage.

10

SPOL.

el - la v'entrò....
Madam went in,

N'escì so - la ben pre - sto.
and came out a - gain promptly.

Lo stesso mov.to
brillante

SPOL.

Al - lor sca - val - co le - sto il mu - ro del giardin coi miei ca -
Straightway I lightly scaled the coping of the wall with my com -

Lo stesso mov.to
brillante

mf

SPOL.

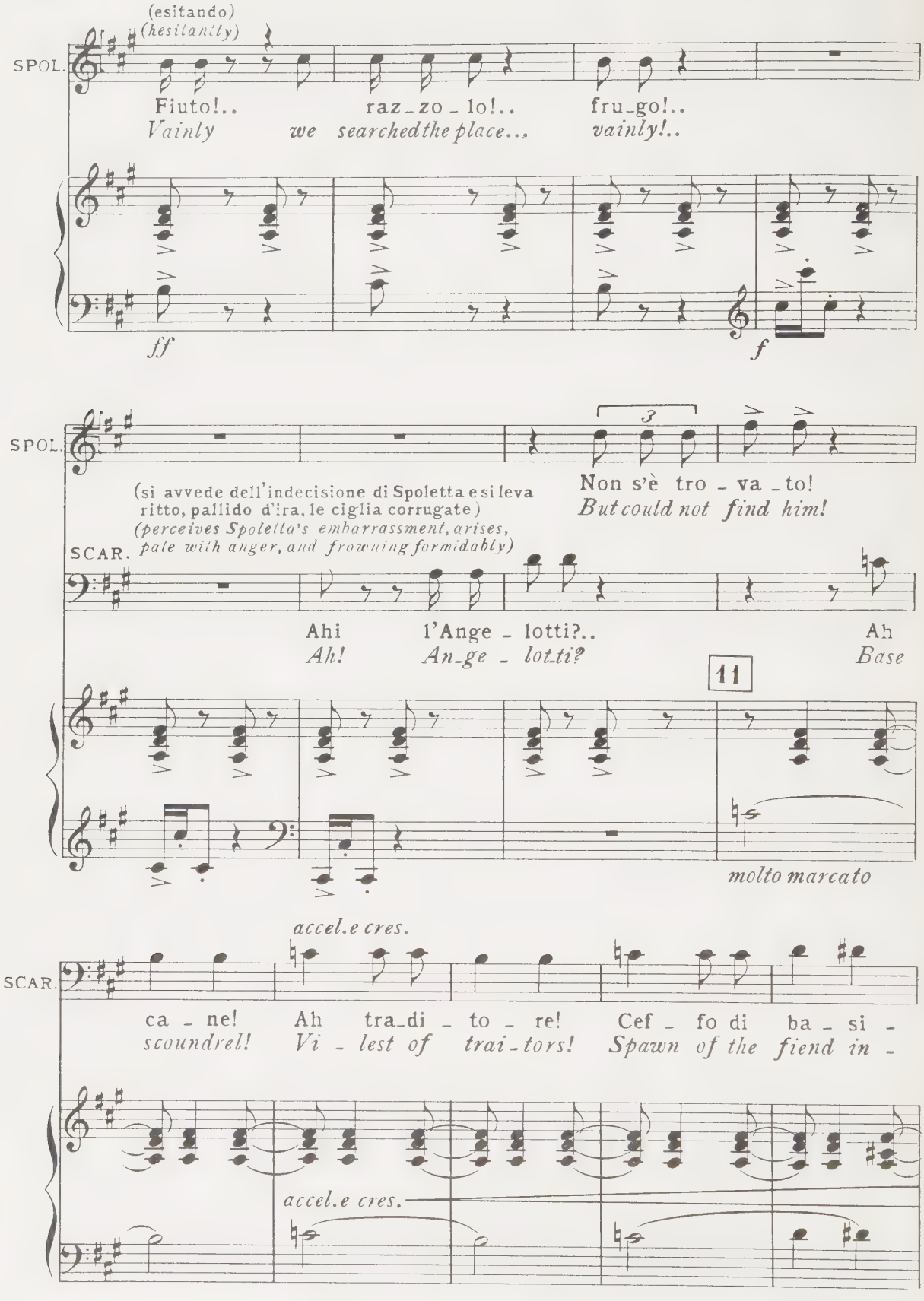
-gnotti e piombo in ca - sa...
-panions. and entered the vil - la.

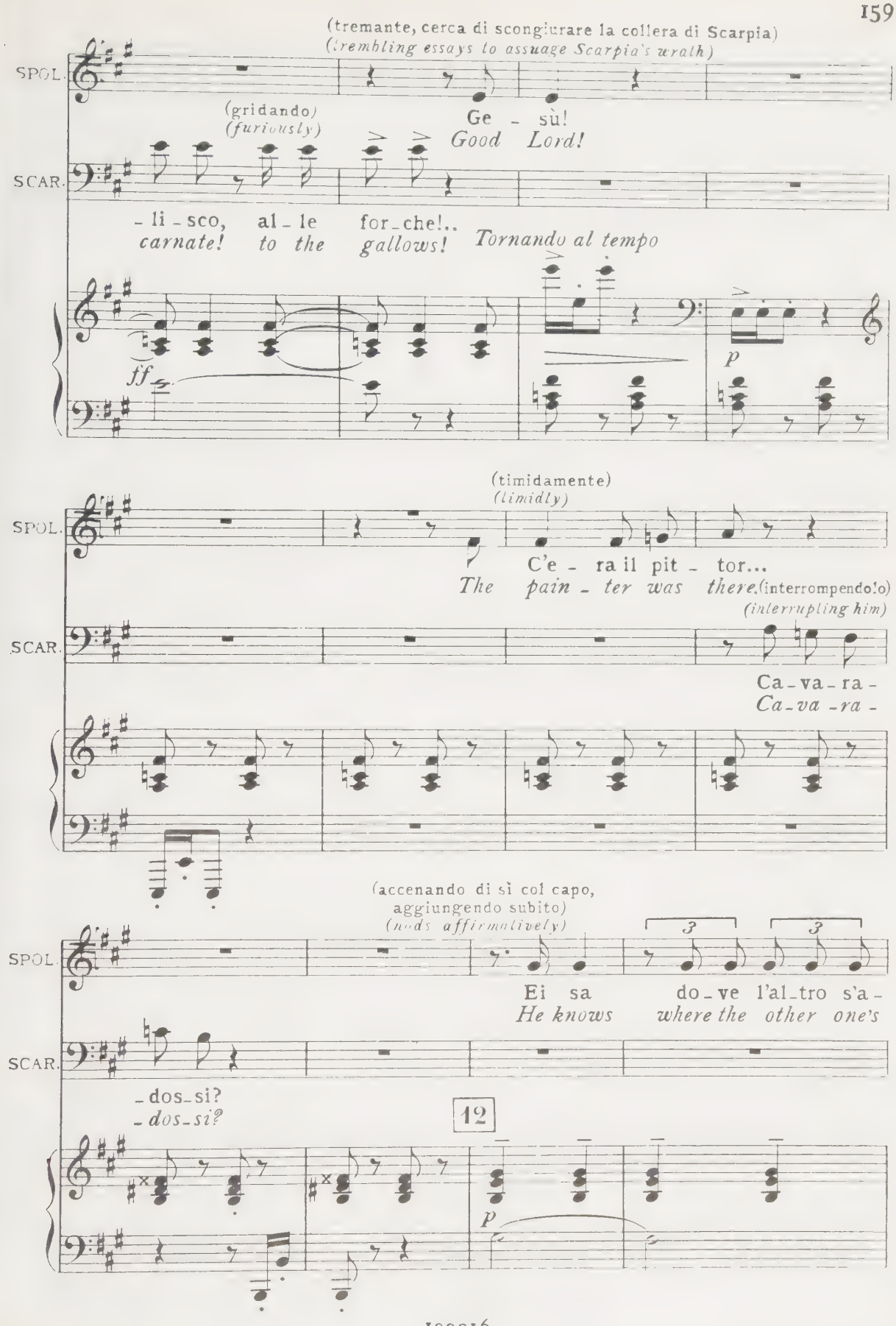
f

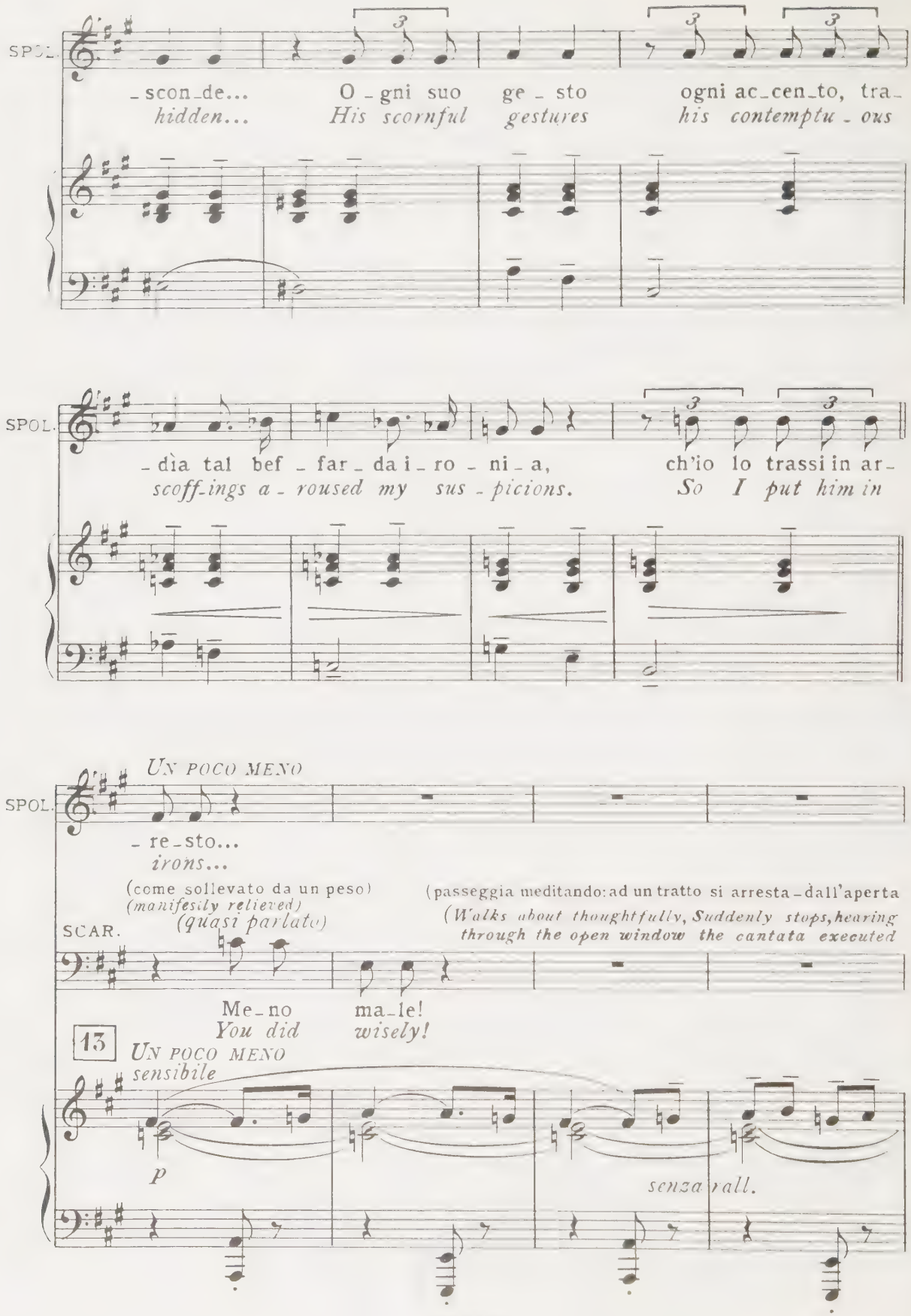
SCAR.

Quel bra - vo Spo - let - ta!
Well done, good Spo - let - ta!

ff secca *f* *ben stacc. e marcato*


(esitando)
(hesitantly)
SPOL.
Fiuto!..
Vainly
raz_zo_lo!..
we searched the place...
fru_go!..
vainly!..
ff
f
SPOL.
3
Non s'è tro_va_to!
But could not find him!
(si avvede dell'indecisione di Spoletta e si leva ritto, pallido d'ira, le ciglia corrugate)
(perceives Spoletta's embarrassment, arises, pale with anger, and frowning formidably)
SCAR.
Ahi
Ah!
l'Ange_lotti?..
An_ge_lot_ti?
Ah
Base
11
molto marcato
accel.e cres.
SCAR.
ca_ne!
scoundrel!
Ah tra_di_to_re!
Vi_lest of trai_tors!
Cef_fo di ba_si_
Spawn of the fiend in_
accel.e cres.


(tremante, cerca di scongiurare la collera di Scarpia)
(trembling essays to assuage Scarpia's wrath)
SPOL.
(gridando)
(furiously)
Ge - sù!
Good Lord!
SCAR.
- li - sco, al - le for - che!..
carnate! to the gallows!
Tornando al tempo
ff
p
(timidamente)
(timidly)
C'e - ra il pit - tor...
The pain - ter was there.
(interrompendo!o)
(interrupting him)
Ca - va - ra -
Ca - va - ra -
(accenando di sì col capo, aggiungendo subito)
(nods affirmatively)
3
3
Ei sa do - ve l'al - tro s'a -
He knows where the other one's
- dos - si?
- dos - si?
12
p


SPOL.
- scon - de...
hidden...
O - gni suo ge - sto
His scornful gestures
ogni ac - cen - to, tra -
his contemptu - ous
SPOL.
- dìa tal bef - far - da i - ro - ni - a,
scoff - ings a - roused my sus - picions.
ch'io lo trassi in ar -
So I put him in
UN POCO MENO
SPOL.
- re - sto...
irons...
(come sollevato da un peso)
(manifestly relieved)
(quasi parlato)
(passeggia meditando: ad un tratto si arresta - dall'aperta
(Walks about thoughtfully, Suddenly stops, hearing
through the open window the cantata executed
SCAR.
Me - no ma - le!
You did wisely!
13
UN POCO MENO
sensibile
p
senza rall.

Sop. 1i ANDte SOST. (𝅗𝅥 = 56)

CORO INTERNO
CHORUS WITHIN

Sop. 2i
p Sa - le, a - scen-de l'u - man can - ti -
Heav'n - ward a - scends our ho - ly song of

Contr.
p Sa - le, a - scen-de l'u - man can - ti
Heav'n - ward a - scends our ho - ly song of

(Guida Coro)
p Sa - le, a - scen-de l'u - man can - ti
Heav'n - ward a - scends our ho - ly song of

p legato

finestra odesi la Cantata eseguita dai Cori nella sala della Regina. Dunque Tosca è tornata - è là -
by the choirs assembled in the Queen's reception rooms. This proves that Tosca sotto di lui...
has returned and is actually in the Palace on the story beneath his own apartments.)

(accennando all' anticamera)
(pointing towards the anteroom)

SPOL
Egli è là.
He is there.

ANDte SOSTto (𝅗𝅥 = 56)

sempre p e staccato

- co ..... var - ca spa - zi,
praise, far - up thro' space,

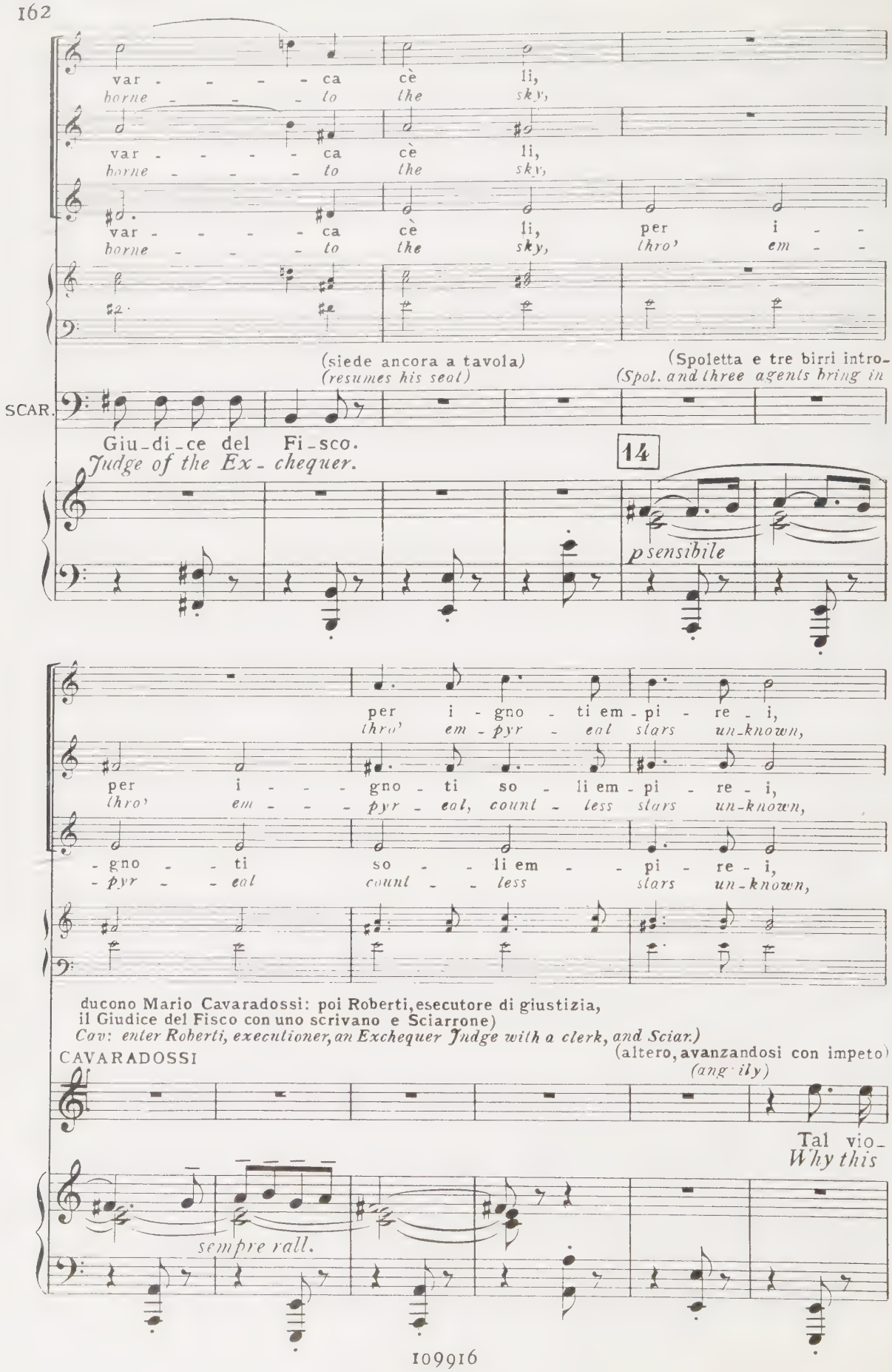
- co var - - - - ca spa - zi,
praise, far - - - - up thro' space,

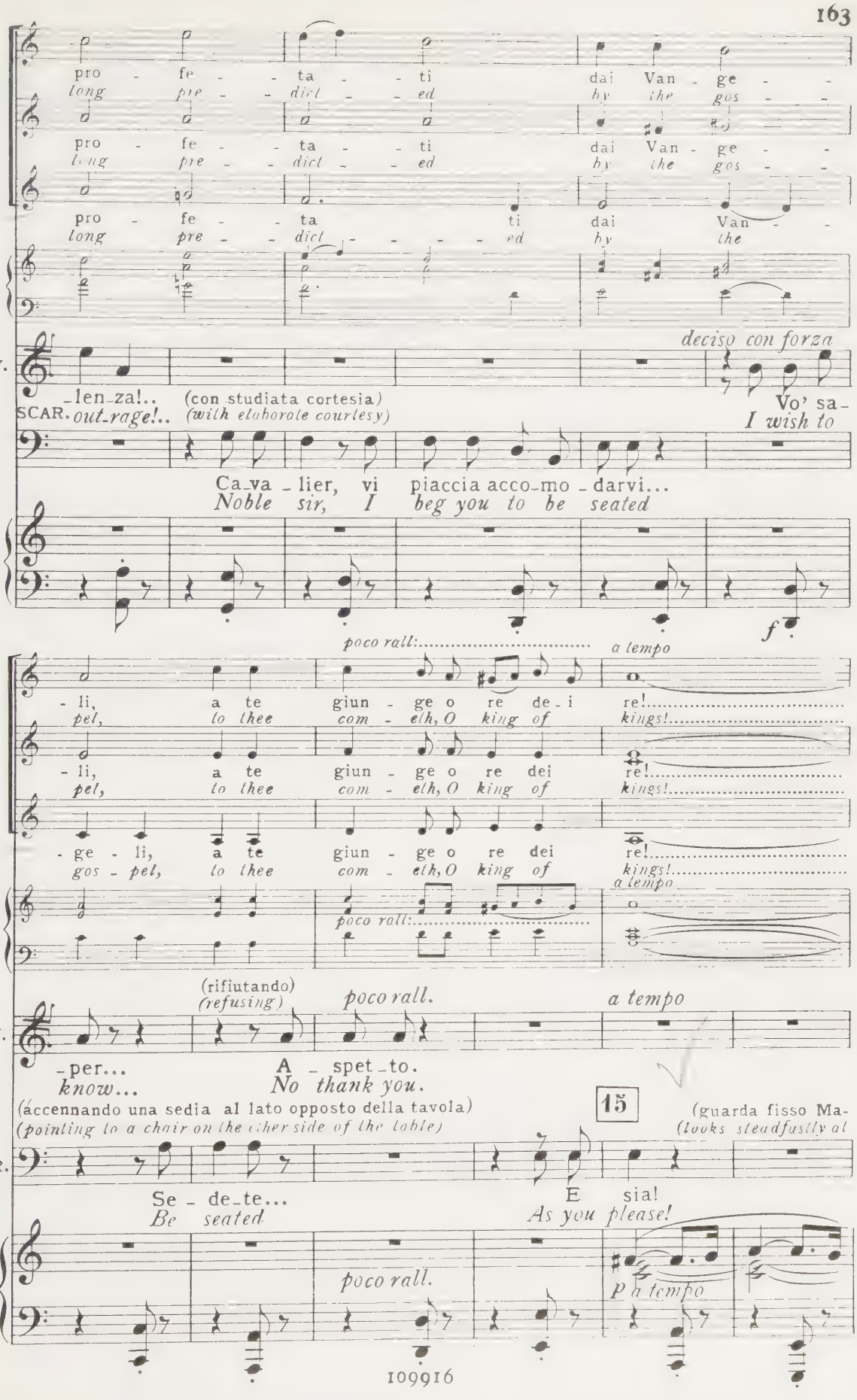
- co var - - - - ca spa - zi,
praise, far - - - - up thro' space,

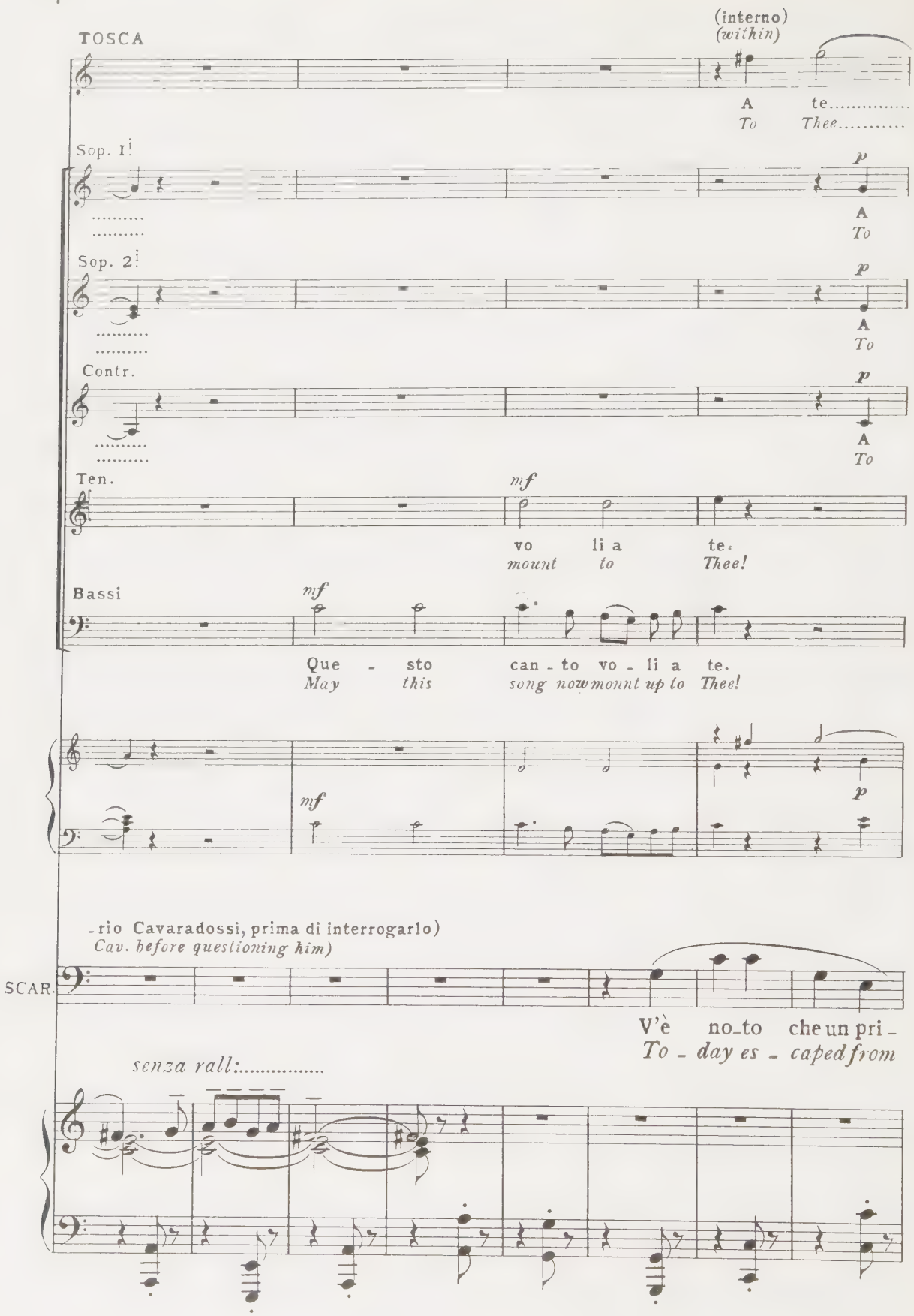
...gli balena un'idea e subito dice a Spoletta:)
(an idea strikes him and he exclaims) (Spoletta esce)
(exit Spol.)

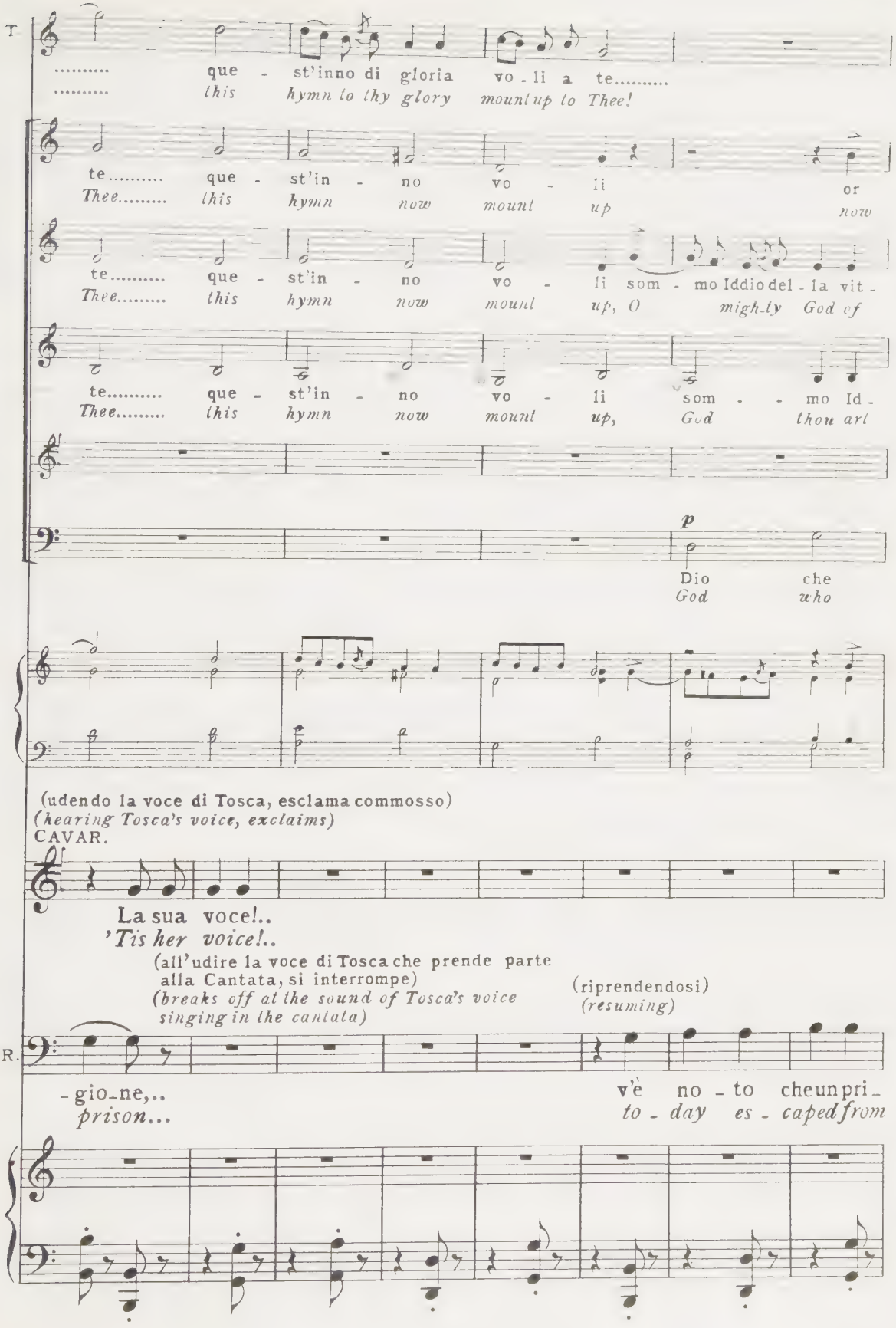
(a Sciarrone)
(to Sciarrone)

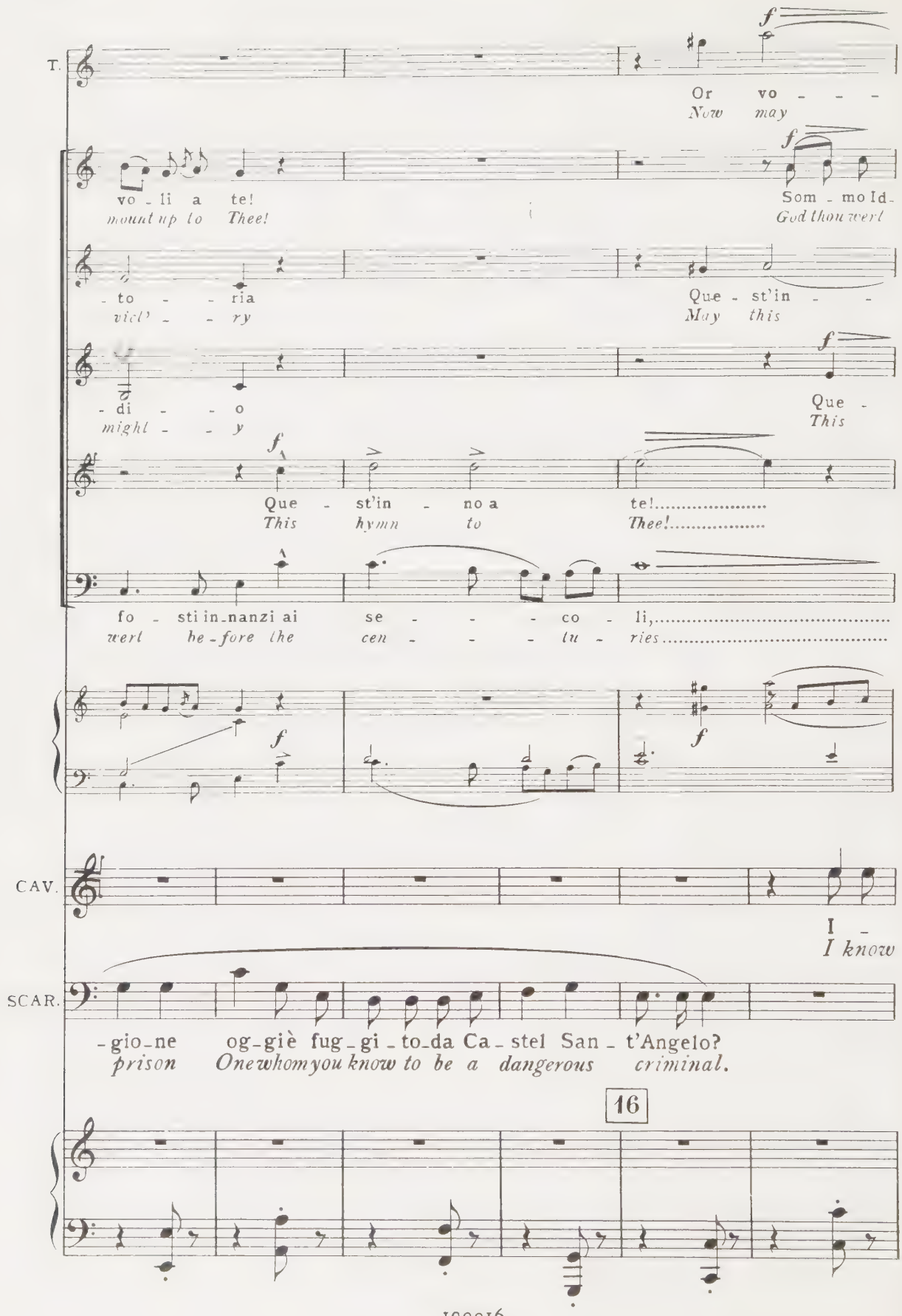
SCAR.
In - tro - du - ce - te il Ca - va - lier. A me Ro - ber - ti e il
Bring in the prisoner straightway. Hither Ro - berti and the

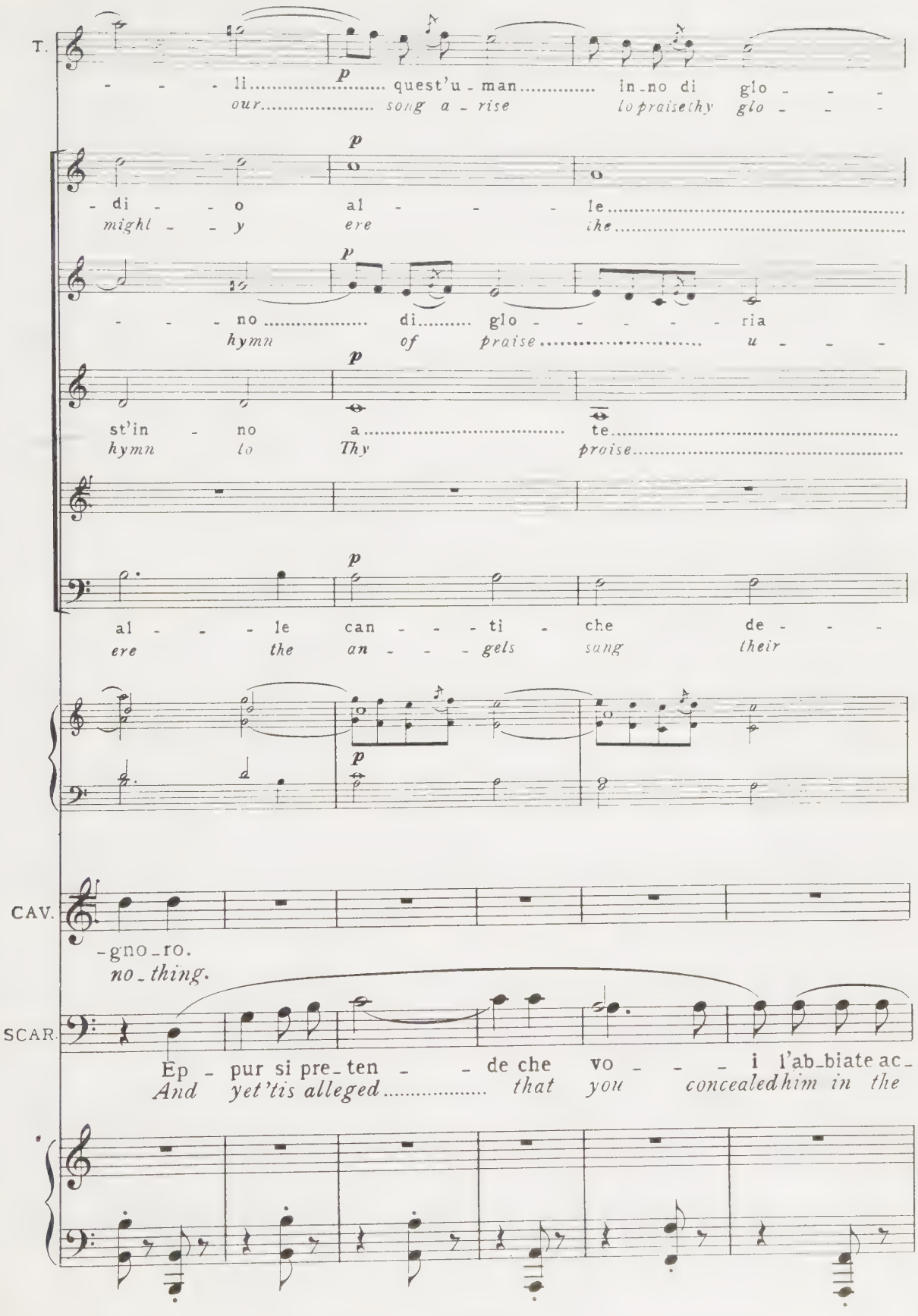

var - - - - ca cè li,
borne - - - - to the sky,
var - - - - ca cè li,
borne - - - - to the sky,
var - - - - ca cè li, per i - -
borne - - - - to the sky, thro' em - -
(siede ancora a tavola)
(resumes his seat)
(Spoletta e tre birri intro-
(Spol. and three agents bring in
SCAR.
Giu-di-ce del Fi-sco.
Judge of the Ex-chequer.
14
p sensibile
per i - gno - ti em - pi - re - i,
thro' em - pyr - eal stars un-known,
per i - - - gno - ti so - li em - pi - re - i,
thro' em - - - pyr - eal, count - less stars un-known,
- gno - - ti so - - li em - - pi - re - i,
- pyr - - eal count - - less stars un-known,
ducono Mario Cavaradossi: poi Roberti, esecutore di giustizia,
il Giudice del Fisco con uno scrivano e Sciarrone)
Cav: enter Roberti, executioner, an Exchequer Judge with a clerk, and Sciar.)
CAVARADOSSI
(altero, avanzandosi con impeto)
(ang·ily)
Tal vio-
Why this
sempre rall.

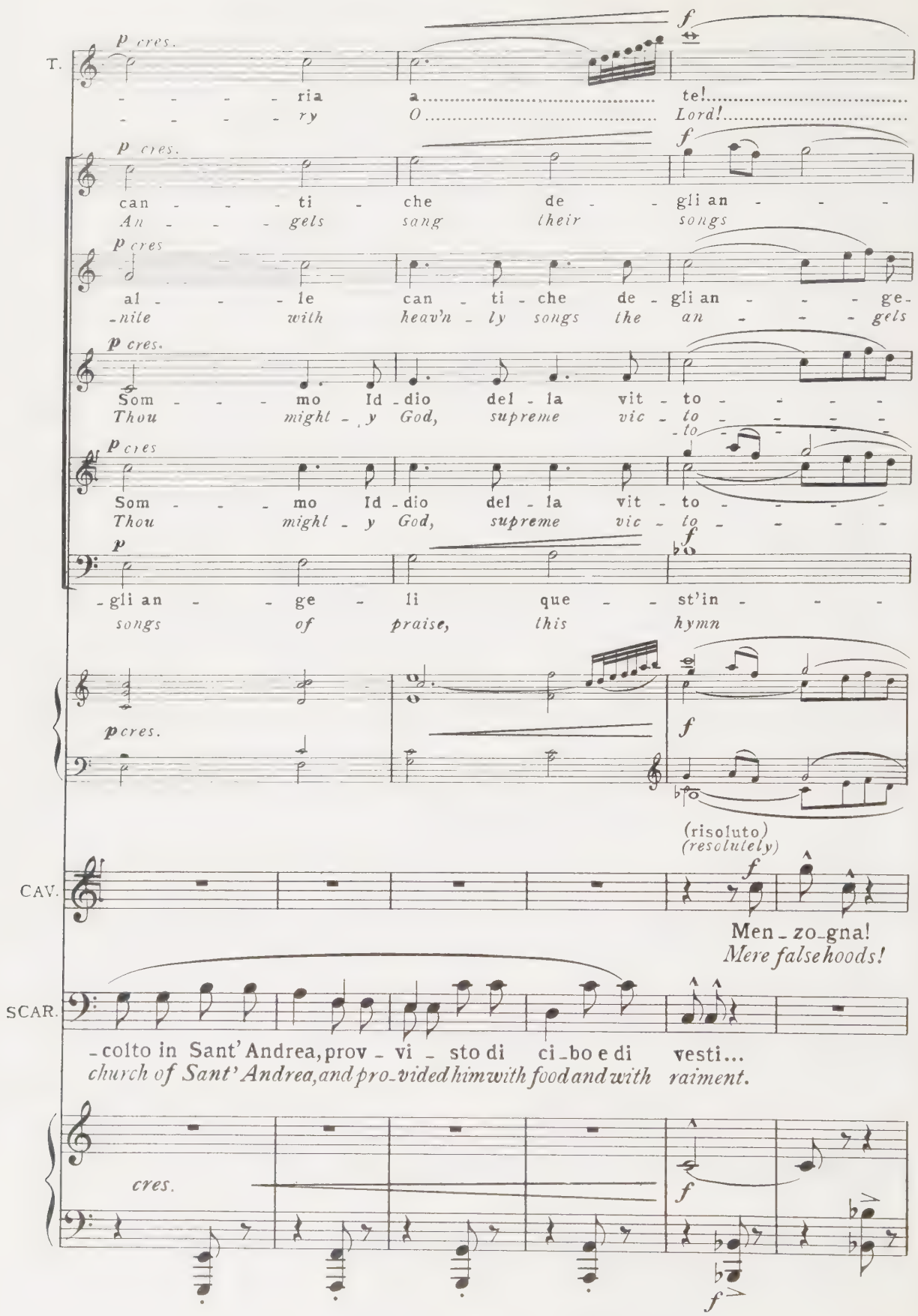

pro - fe - - ta - - ti dai Van - ge - -
long pre - - dict - - ed by the gos - - -
pro - fe - - ta - - ti dai Van - ge - -
long pre - - dict - - ed by the gos - - -
pro - fe - ta ti dai Van - -
long pre - - dict - - - - - ed by the
deciso con forza
CAV.
-len-za!.. (con studiata cortesia)
SCAR. out-rage!.. (with elaborate courtesy)
Vo' sa-
I wish to
Ca-va-lier, vi piaccia acco-mo-darvi...
Noble sir, I beg you to be seated
f
poco rall:
a tempo
- li, a te giun - ge o re de - i re!
pel, to thee com - eth, O king of kings!
- li, a te giun - ge o re dei re!
pel, to thee com - eth, O king of kings!
- ge - li, a te giun - ge o re dei re!
gos - pel, to thee com - eth, O king of kings!
poco rall:
a tempo
(rifiutando)
(refusing)
poco rall.
a tempo
CAV.
-per... A - spet-to.
know... No thank you.
(accennando una sedia al lato opposto della tavola)
(pointing to a chair on the other side of the table)
15
(guarda fisso Ma-
(looks steadfastly at
SCAR.
Se - de-te... E sia!
Be seated As you please!
poco rall.
P a tempo

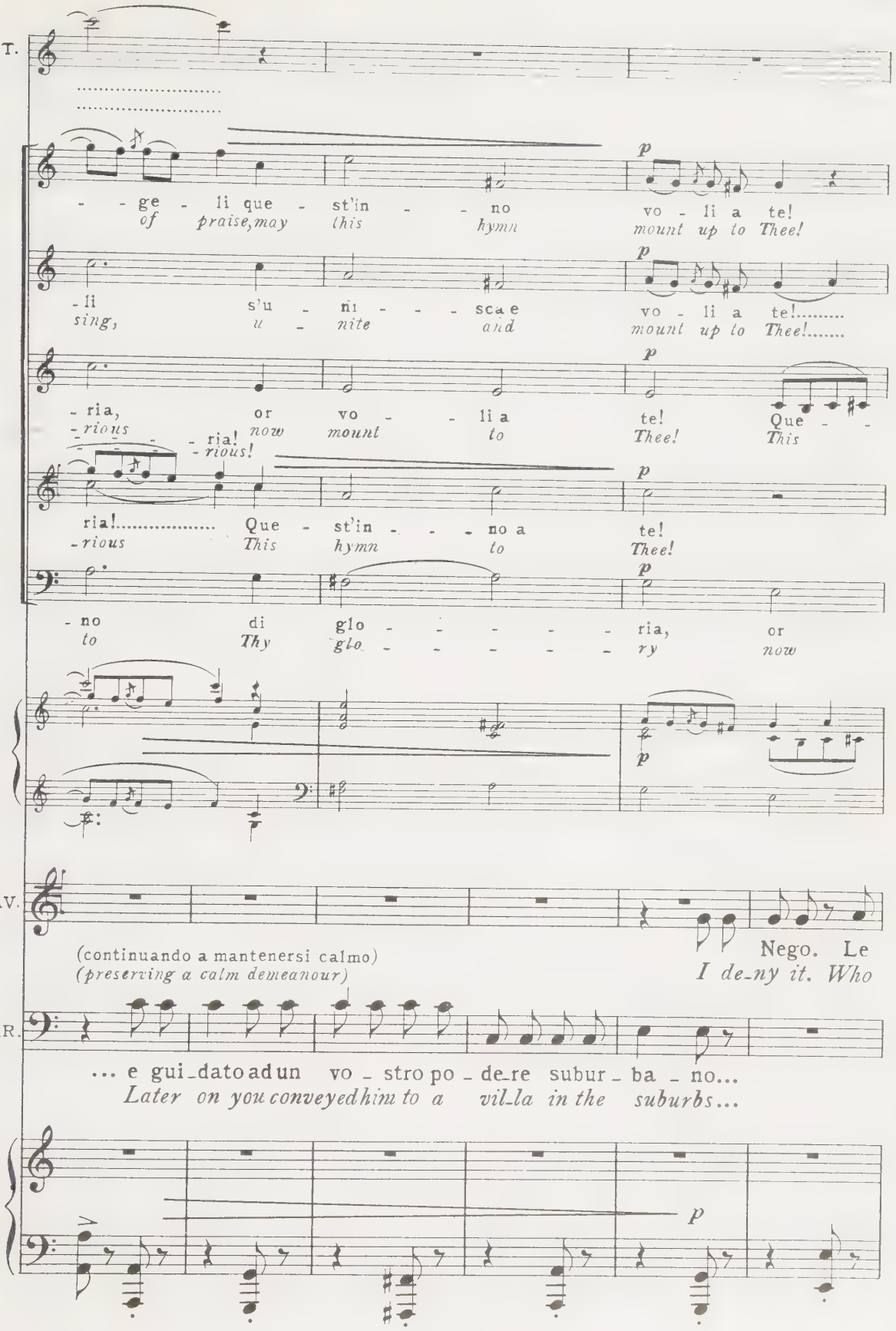

TOSCA
(interno)
(within)
A te.....
To Thee.....
Sop. 1i
Sop. 2i
Contr.
Ten.
Bassi
p
A
To
mf
vo li a te.
mount to Thee!
Que - sto can - to vo - li a te.
May this song now mount up to Thee!
-rio Cavaradossi, prima di interrogarlo)
Cav. before questioning him)
SCAR.
V'è no-to che un pri -
To - day es - caped from
senza rall:.....

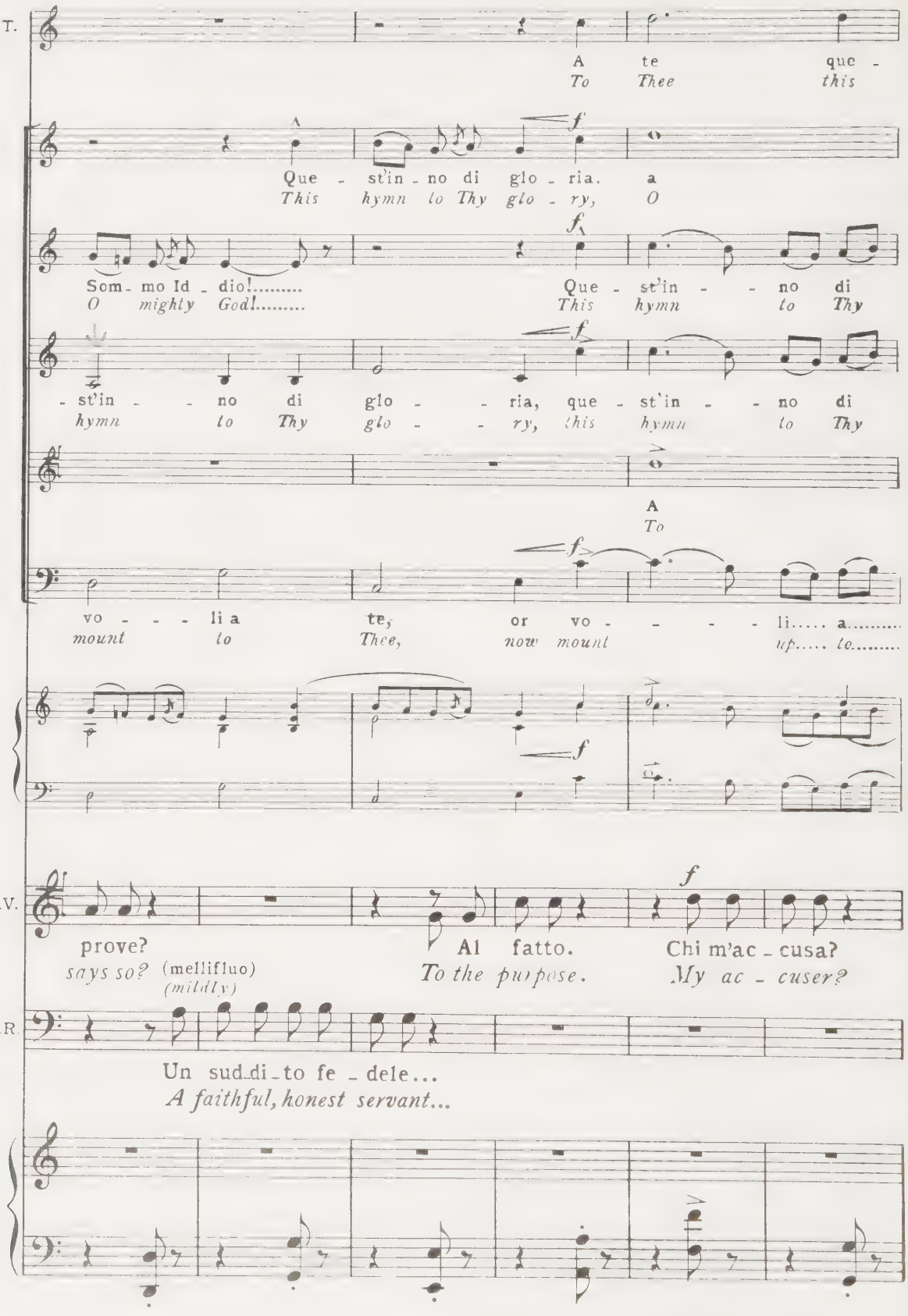

T
..... que - st'inno di gloria vo - li a te.....
..... this hymn to thy glory mount up to Thee!
te..... que - st'in - no vo - li or
Thee..... this hymn now mount up now
te..... que - st'in - no vo - li som - mo Iddio del - la vit -
Thee..... this hymn now mount up, O migh-ty God of
te..... que - st'in - no vo - li som - - mo Id -
Thee..... this hymn now mount up, God thou art
p
Dio che
God who
(udendo la voce di Tosca, esclama commosso)
(hearing Tosca's voice, exclaims)
CAVAR.
La sua voce!..
'Tis her voice!..
(all'udire la voce di Tosca che prende parte alla Cantata, si interrompe)
(breaks off at the sound of Tosca's voice singing in the cantata)
(riprendendosi)
(resuming)
SCAR.
-gio-ne,..
prison...
v'è no - to che un pri -
to - day es - caped from

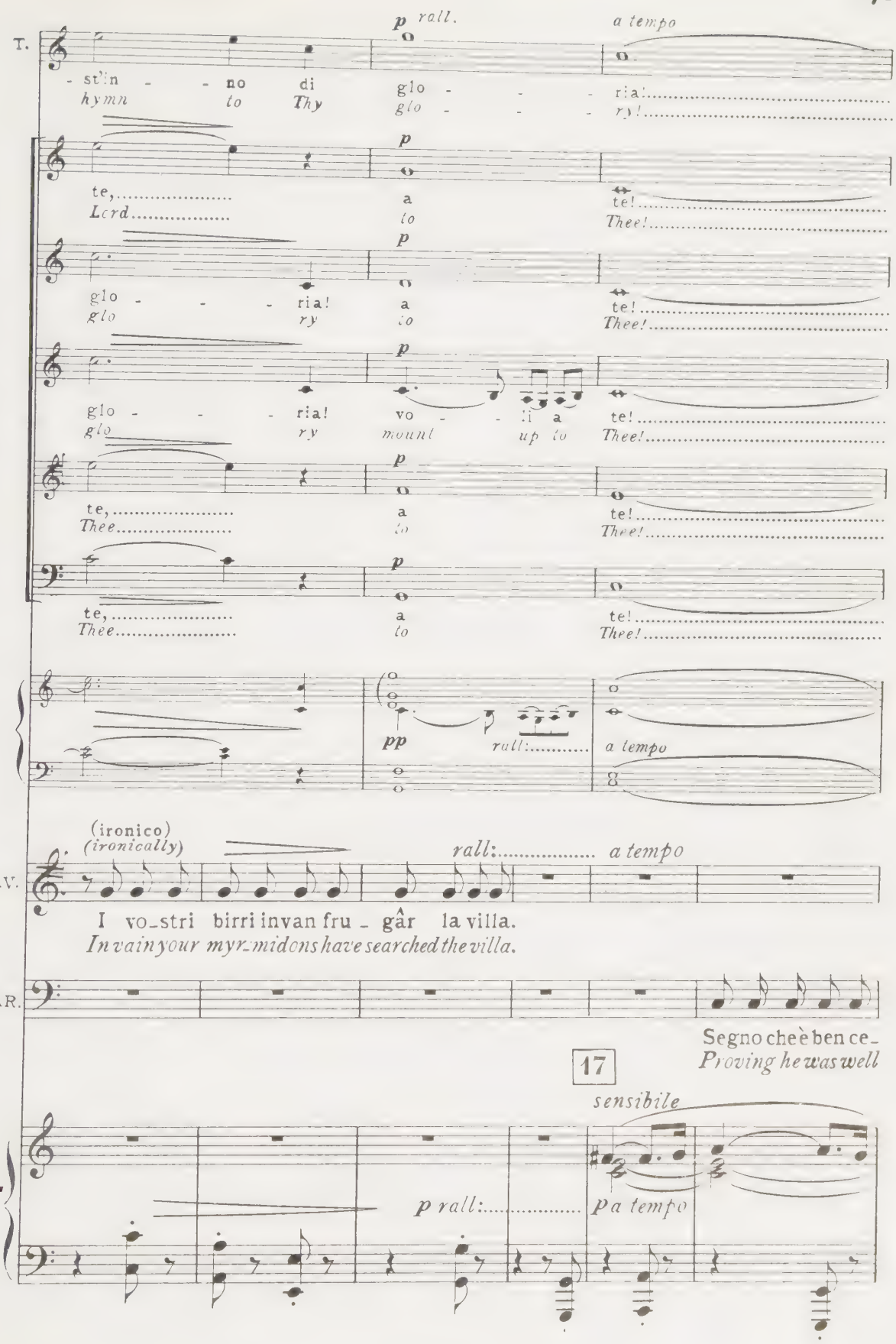

T.
Or vo - - -
Now may
vo - li a te!
mount up to Thee!
Som - mo Id-
God thou wert
- to - - ria
vict' - - ry
Que - st'in - -
May this
- di - - o
might - - y
Que -
This
Que - st'in - no a te!.....
This hymn to Thee!.....
fo - sti in-nanzi ai se - - - co - li,.....
wert be-fore the cen - - - tu - ries.....
CAV.
I -
I know
SCAR.
-gio-ne og-giè fug-gi-to-da Ca-stel San-t'Angelo?
prison One whom you know to be a dangerous criminal.
16

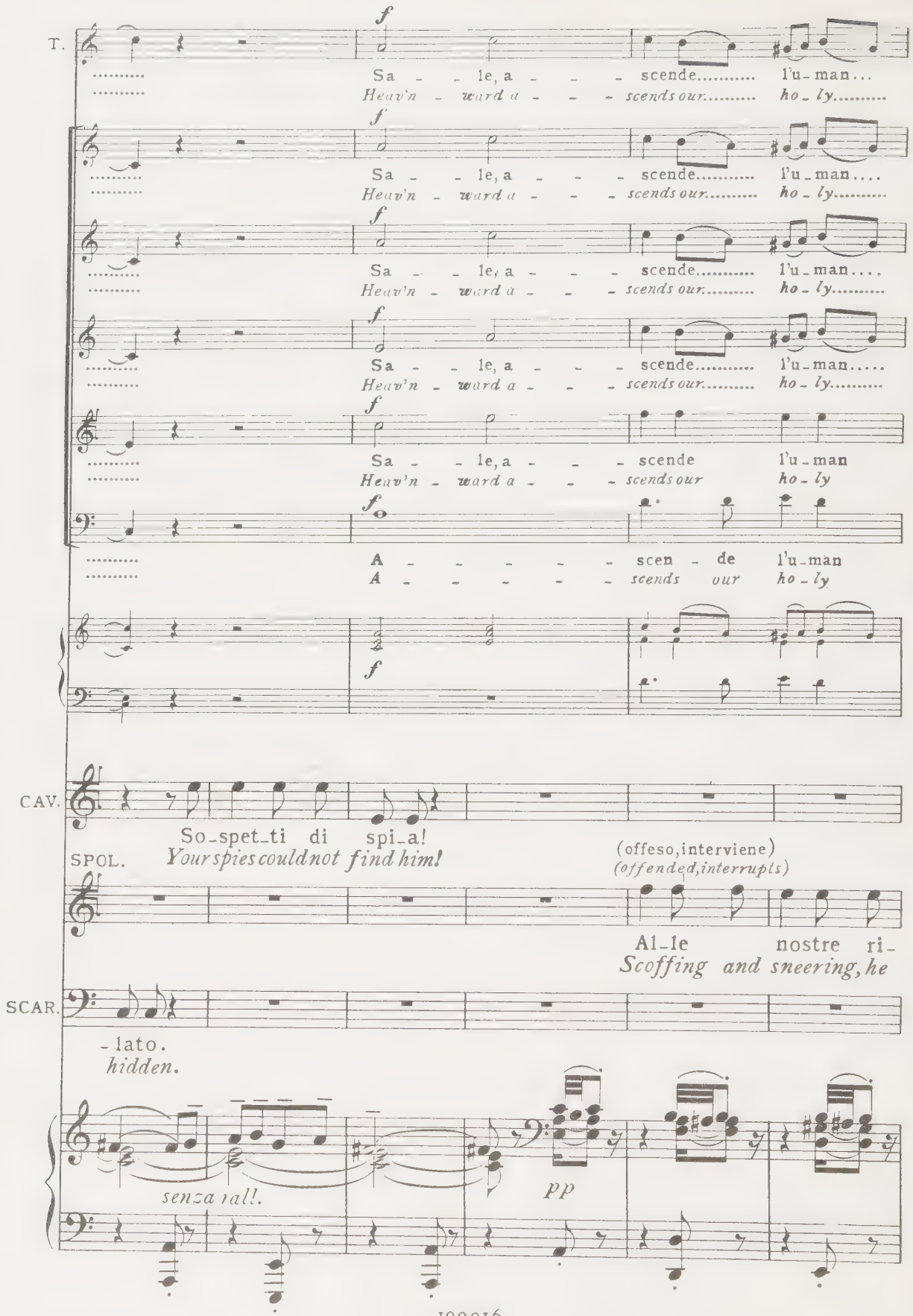

T.
- - - li..... quest'u - man..... in no di glo - - -
our..... song a - rise to praise thy glo - - -
p
- di - - o al - - - - le.....
might - - y ere the.....
- - - no..... di..... glo - - - - - - ria
hymn of praise..... u - - -
st'in - no a..... te.....
hymn to Thy praise.....
al - - - - le can - - - ti - che de - - -
ere the an - - - gels sang their
CAV.
-gno-ro.
no-thing.
SCAR.
Ep - pur si pre-ten - - de che vo - - - i l'ab-biate ac-
And yet'tis alleged..... that you concealed him in the

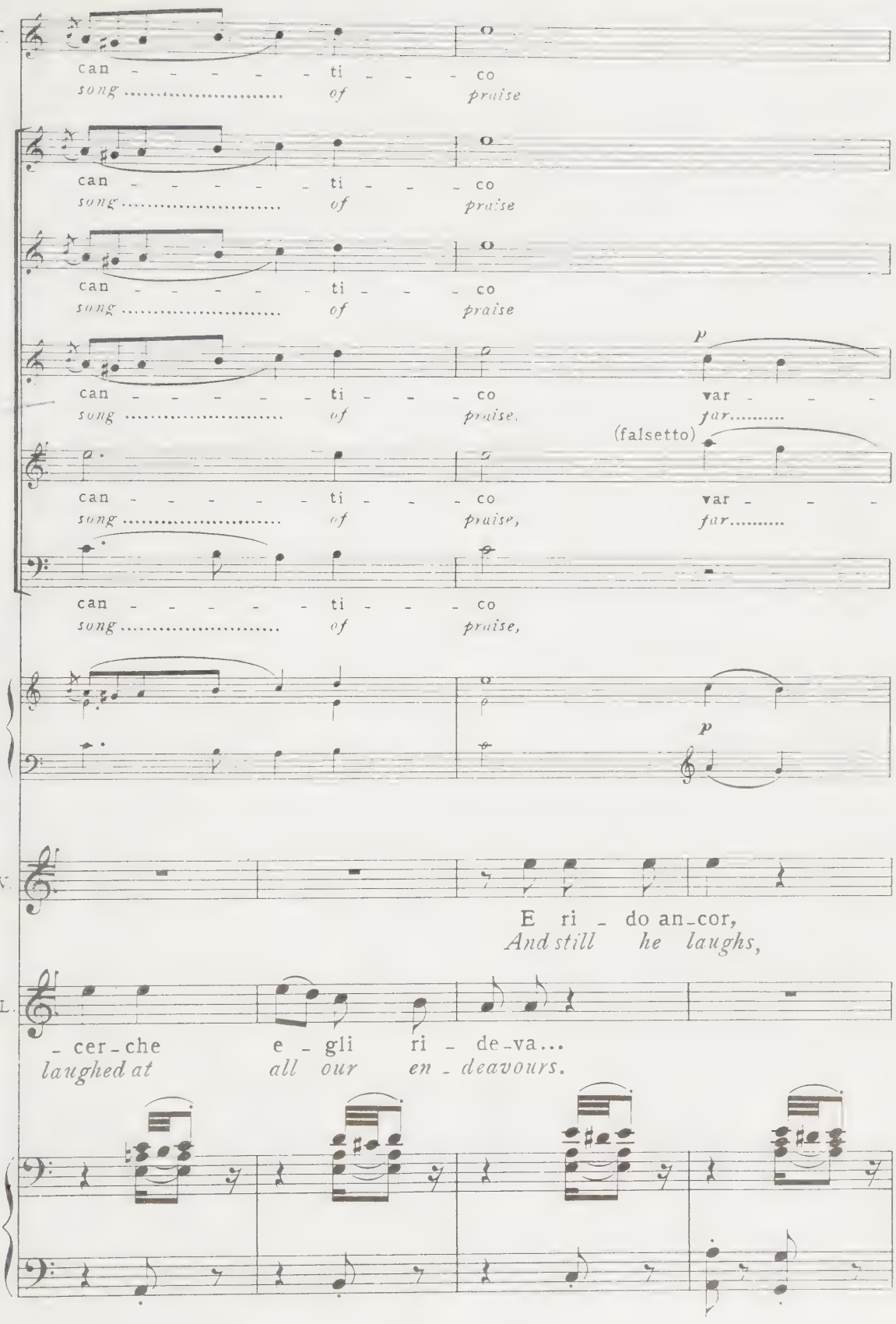

T.
p cres.
f
- - - - ria a te!
- - - - ry O Lord!
p cres.
f
can - - - ti - che de - gli an - - -
An - - - gels sang their songs
p cres
al - - - le can - ti - che de - gli an - - - ge-
-nite with heav'n - ly songs the an - - - gels
p cres.
Som - - - mo Id - dio del - la vit - to - - - -
Thou might - y God, supreme vic - to - - - -
- to
p cres
Som - - - mo Id - dio del - la vit - to - - - -
Thou might - y God, supreme vic - to - - - -
p
f
-gli an - - ge - li que - - st'in - - -
songs of praise, this hymn
p cres.
f
(risoluto)
(resolutely)
CAV.
f
Men - zo - gna!
Mere falsehoods!
SCAR.
- colto in Sant' Andrea, prov - vi - sto di ci - bo e di vesti...
church of Sant' Andrea, and pro - vided him with food and with raiment.
cres.
f
f

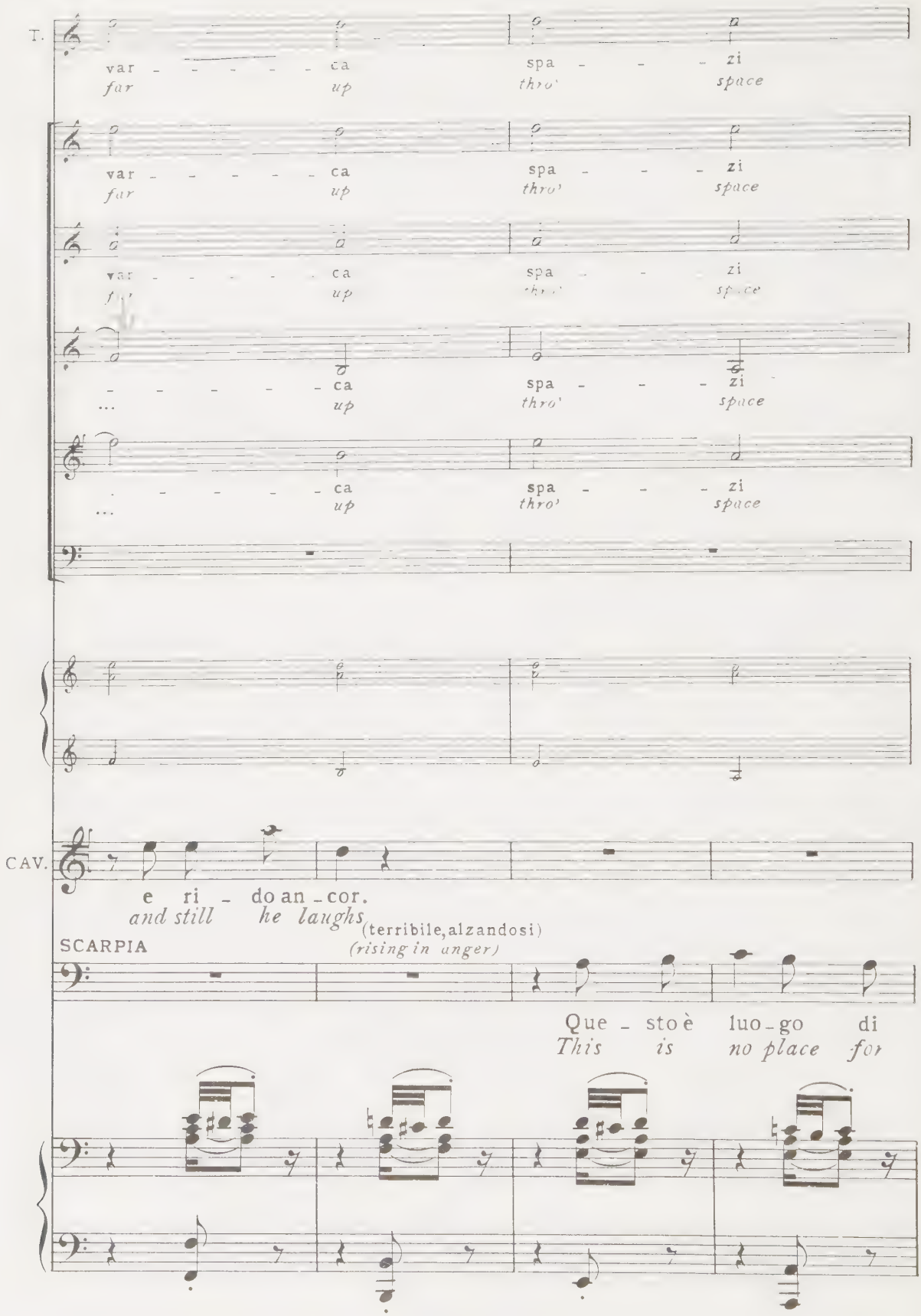

T.
- - ge - li que - st'in - - no
of praise, may this hymn
vo - li a te!
mount up to Thee!
- li s'u - ni - - - sca e
sing, u - nite and
vo - li a te!.....
mount up to Thee!.....
- ria, or vo - - li a
- rious now mount to
te! Que - -
Thee! This
ria!..... Que - st'in - - - no a
- rious This hymn to
te!
Thee!
- no di glo - - - - - ria, or
to Thy glo - - - - - ry now
CAV.
(continuando a mantenersi calmo)
(preserving a calm demeanour)
Nego. Le
I de-ny it. Who
SCAR.
... e gui-dato ad un vo - stro po - de-re subur - ba - no...
Later on you conveyed him to a vil-la in the suburbs...

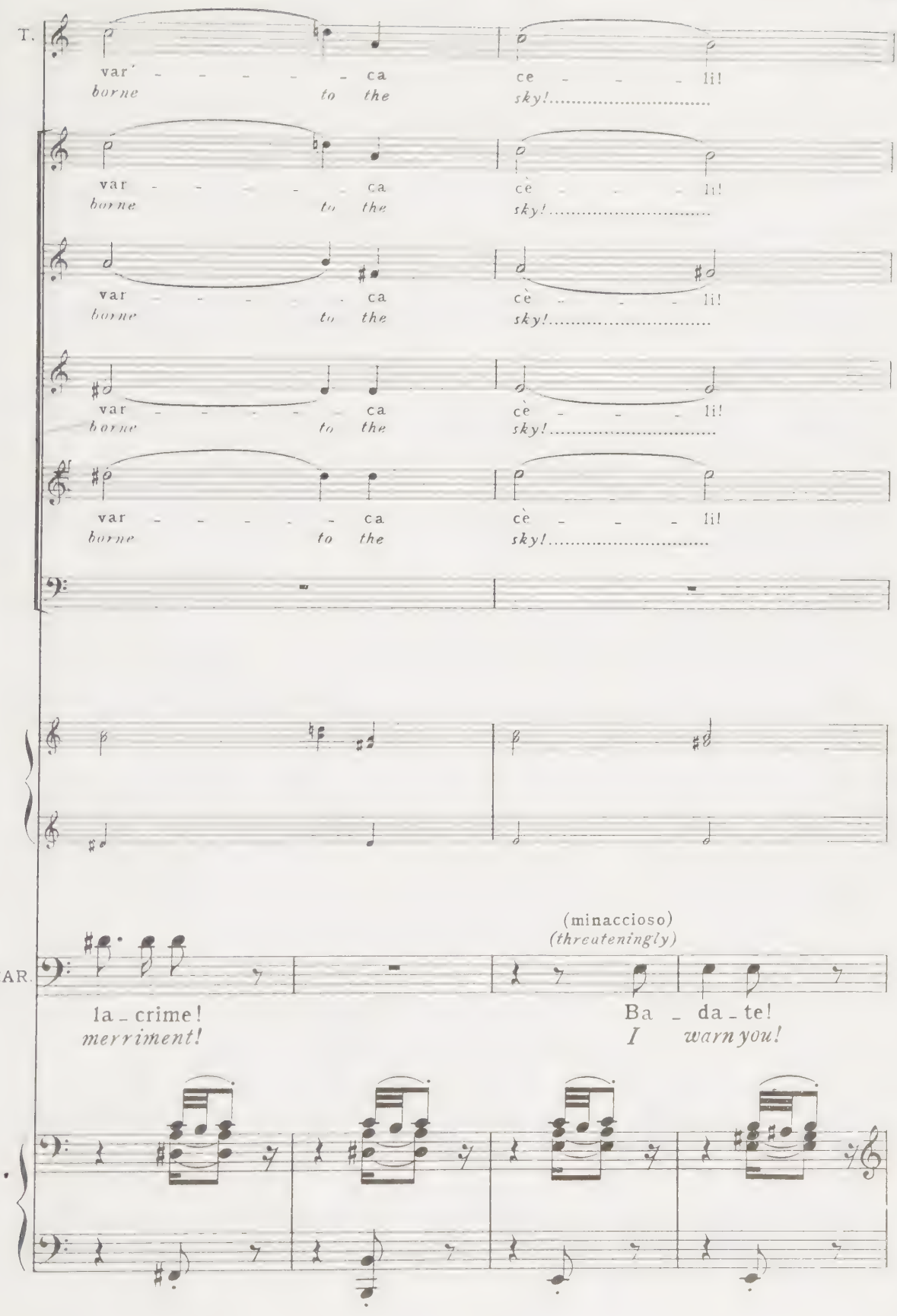

T.
A te que -
To Thee this
A
Que - st'in - no di glo - ria. a
This hymn to Thy glo - ry, O
Som - mo Id - dio!.....
O mighty God!.....
Que - st'in - - no di
This hymn to Thy
- st'in - - no di glo - - ria, que - st'in - - no di
hymn to Thy glo - - ry, this hymn to Thy
A
To
vo - - - li a te, or vo - - - - li..... a.....
mount to Thee, now mount up..... to.....
CAV.
prove?
says so? (mellifluo)
(mildly)
Al fatto.
To the purpose.
Chi m'ac - cusa?
My ac - cuser?
SCAR.
Un sud.di - to fe - dele...
A faithful, honest servant...

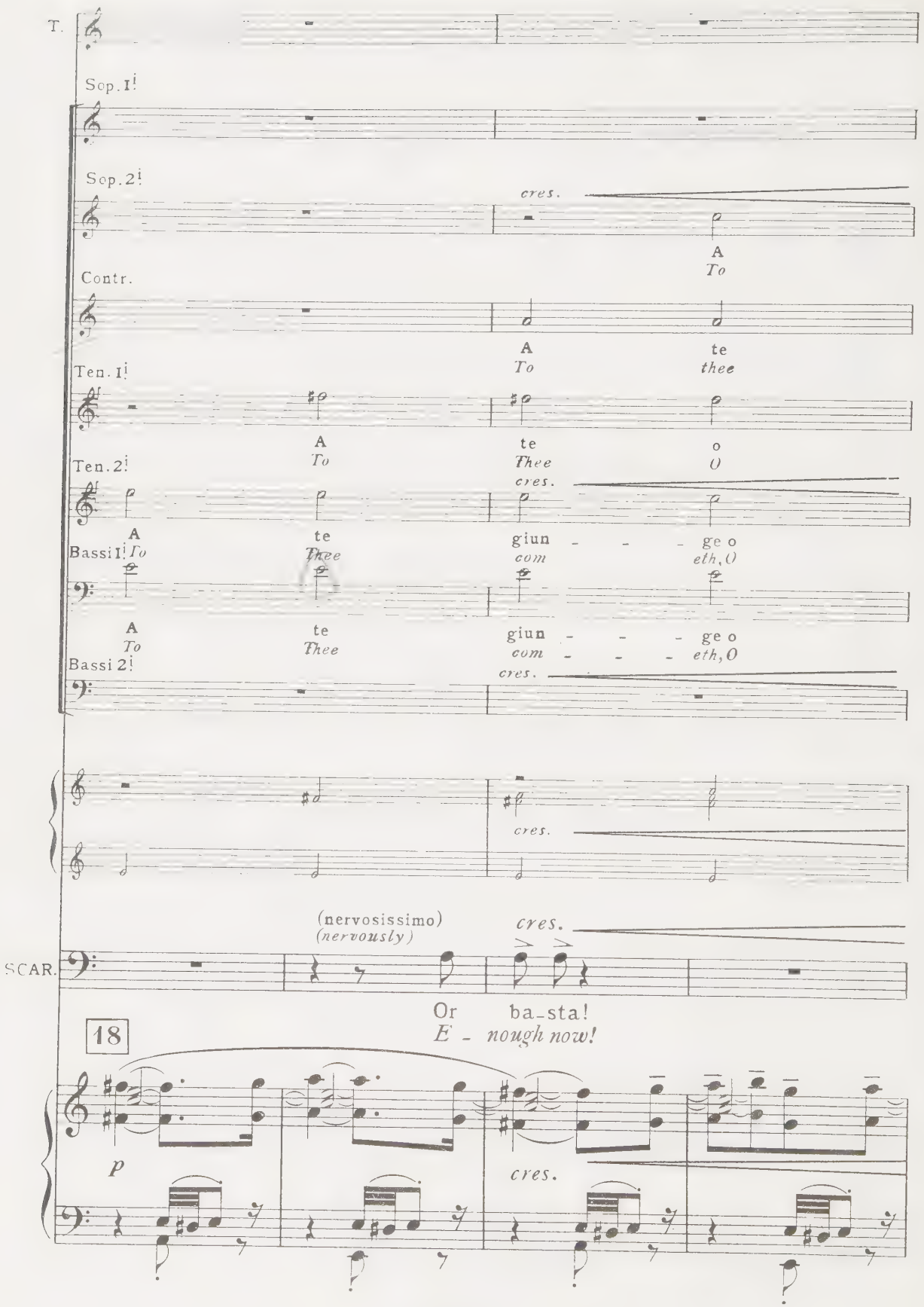

T.
p rall.
a tempo
- st'in - - no di
hymn to Thy
glo - - - ria!
glo - - - ry!
te,
Lord
a
to
te!
Thee!
glo - - - ria!
glo ry
vo - - - il a
mount up to
pp
rall:
(ironico)
(ironically)
CAV.
I vo-stri birri invan fru - gâr la villa.
In vain your myr-midons have searched the villa.
SCAR.
Segno che è ben ce-
Proving he was well
17
sensibile
p rall:
p a tempo

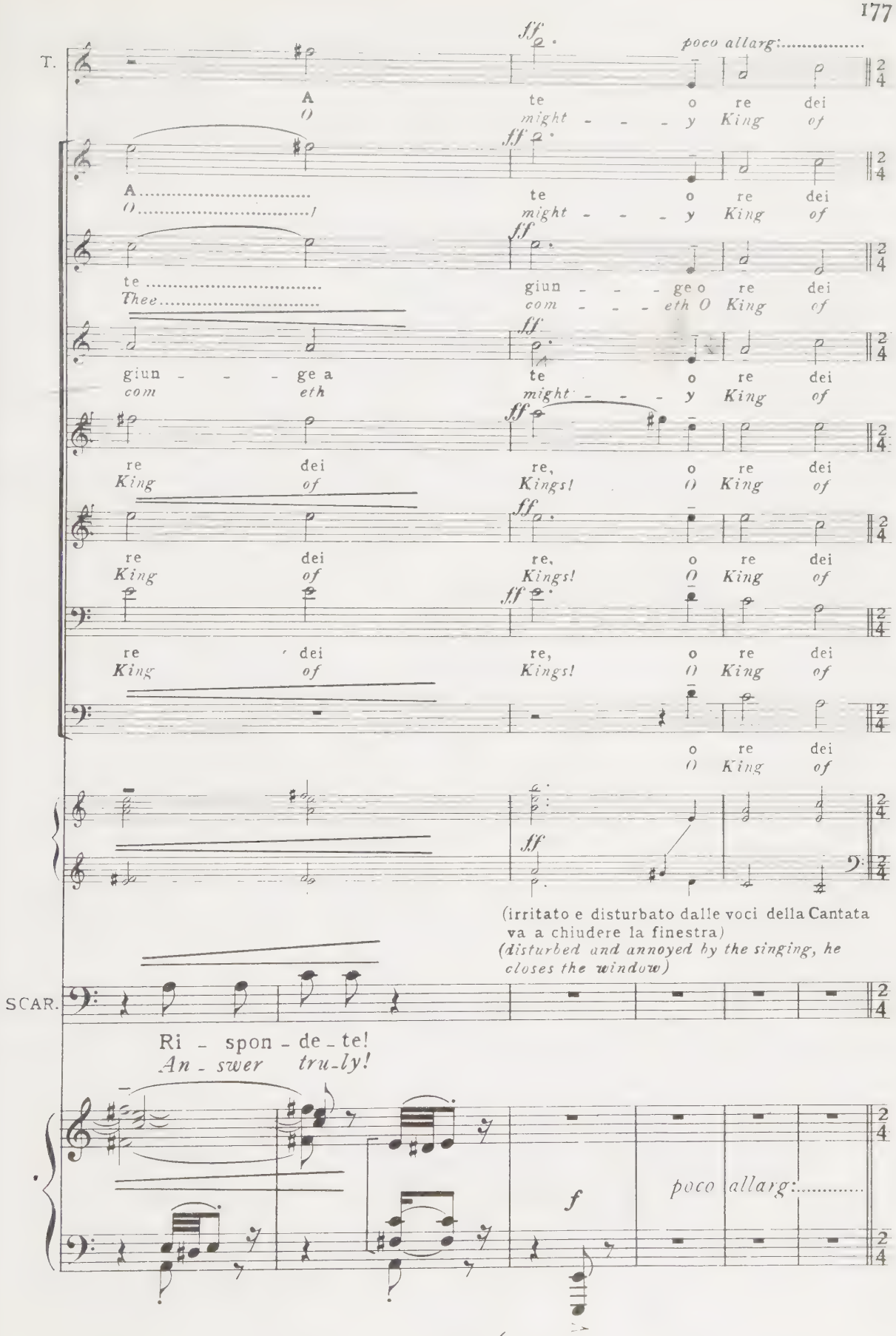

T.
f
Sa - - le, a - - - scende..... l'u-man...
Heav'n - ward a - - - scends our..... ho-ly.....
Sa - - le, a - - - scende..... l'u-man....
Heav'n - ward a - - - scends our..... ho-ly.....
Sa - - le, a - - - scende..... l'u-man....
Heav'n - ward a - - - scends our..... ho-ly.....
Sa - - le, a - - - scende..... l'u-man.....
Heav'n - ward a - - - scends our..... ho-ly.....
Sa - - le, a - - - scende l'u-man
Heav'n - ward a - - - scends our ho-ly
f
A - - - - - scen - de l'u-man
A - - - - - scends our ho-ly
f
CAV.
So-spet-ti di spi-a!
SPOL.
Your spies could not find him!
(offeso, interviene)
(offended, interrupts)
Al-le nostre ri-
Scoffing and sneering, he
SCAR.
-lato.
hidden.
senza rall.
pp

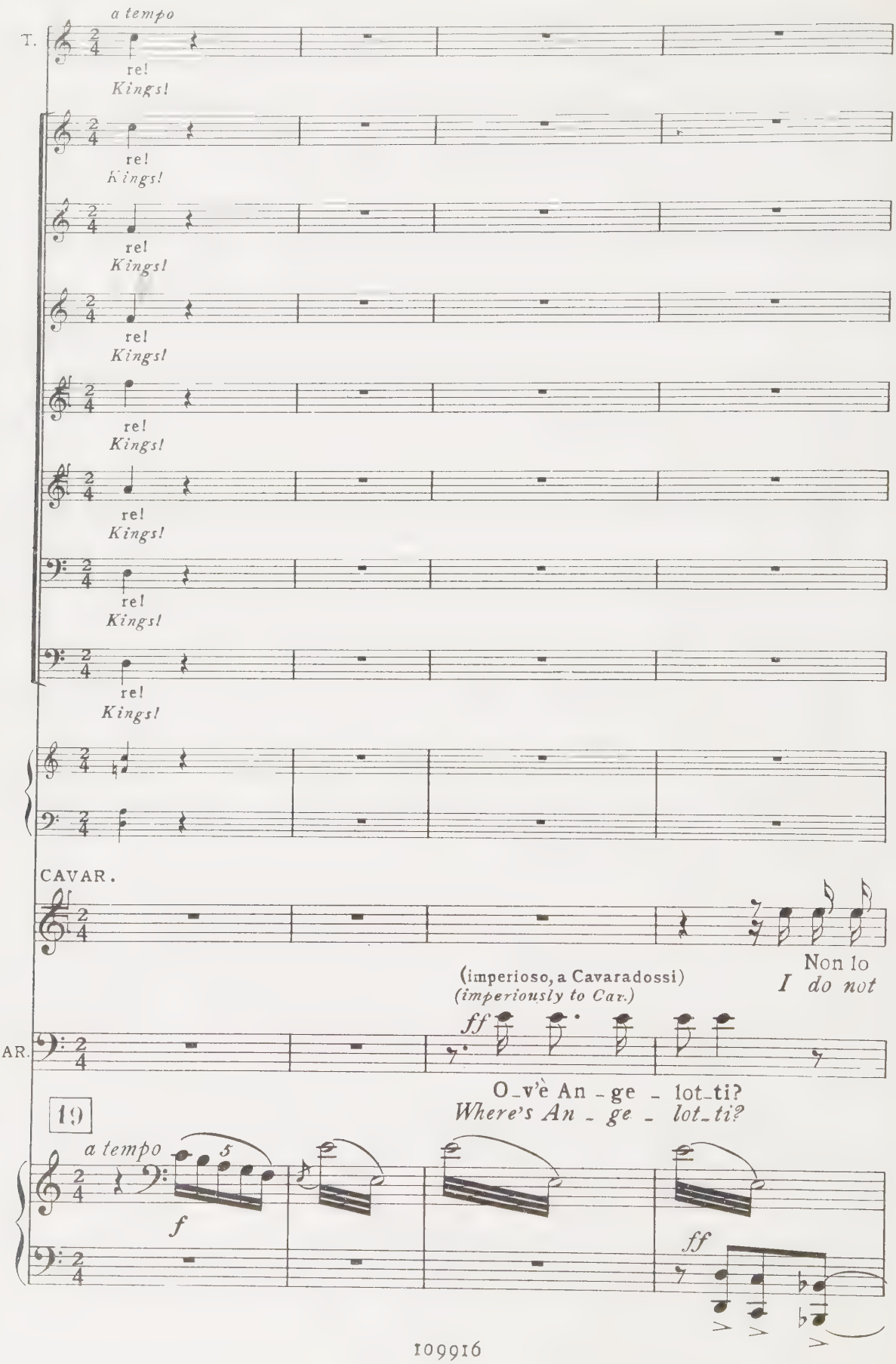

T.
can - - - - - - ti - - - co
song ..... of praise
can - - - - - - ti - - - co
song ..... of praise
can - - - - - - ti - - - co
song ..... of praise
p
can - - - - - - ti - - - co var - - -
song ..... of praise, far.....
(falsetto)
can - - - - - - ti - - - co var - - -
song ..... of praise, far.....
can - - - - - - ti - - - co
song ..... of praise,
p
CAV.
E ri - do an-cor,
And still he laughs,
SPOL.
- cer-che e - gli ri - de-va...
laughed at all our en - deavours.

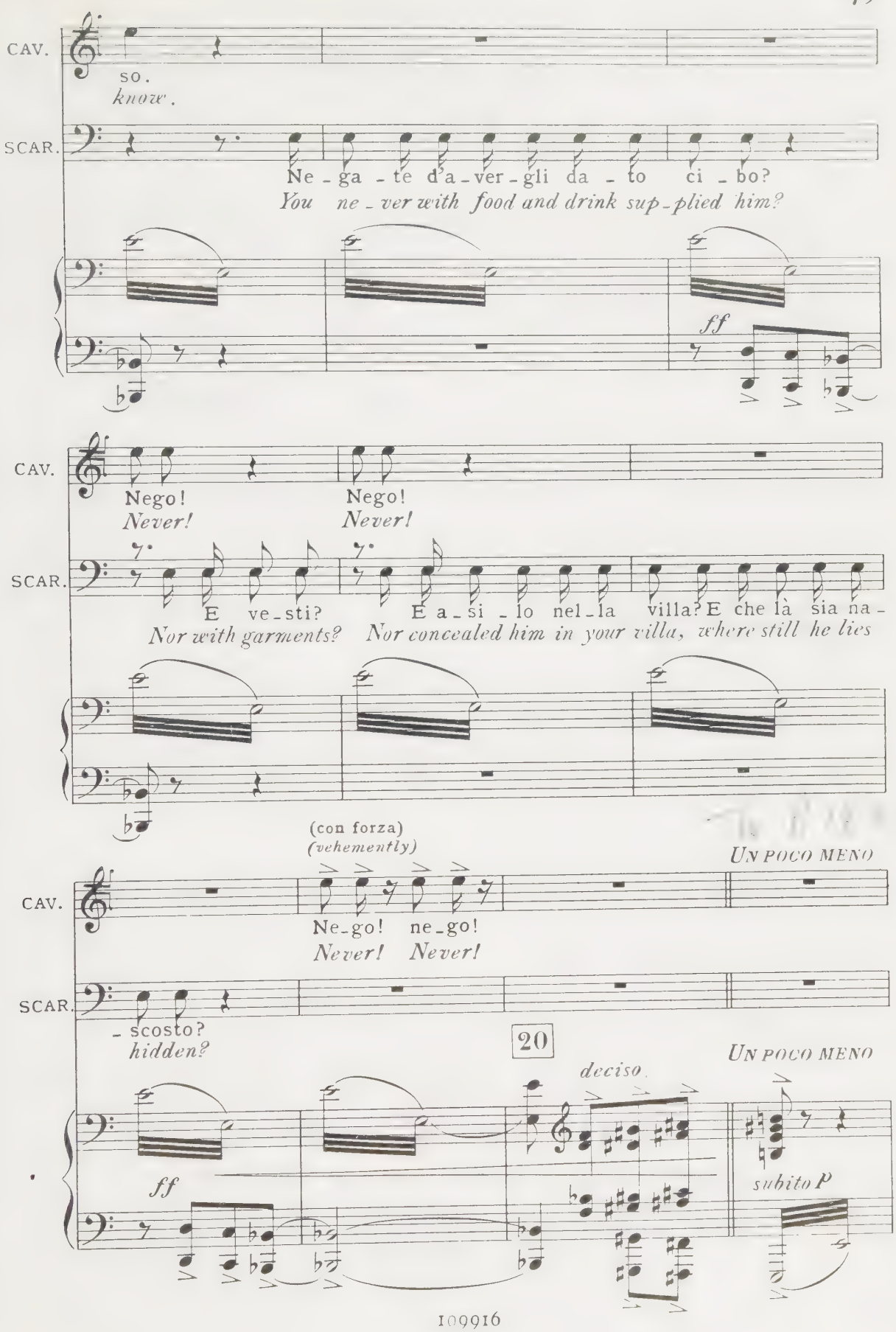

T.
var - - - - - - ca
far up
spa - - - - zi
thro' space
var - - - - - - ca
far up
spa - - - - zi
thro' space
var - - - - - - ca
up
spa - - - - zi
thro' space
- - - - - - - ca
up
spa - - - - zi
thro' space
- - - - - - - ca
up
spa - - - - zi
thro' space
CAV.
e ri - do an - cor.
and still he laughs
(terribile, alzandosi)
(rising in anger)
SCARPIA
Que - sto è luo - go di
This is no place for


T.
var - - - - - - ca
borne to the
ce - - - li!
sky!.....
var - - - - - - ca
borne to the
cè - - - li!
sky!.....
var - - - - - - ca
borne to the
cè - - - li!
sky!.....
var - - - - - - ca
borne to the
cè - - - li!
sky!.....
var - - - - - - ca
borne to the
cè - - - li!
sky!.....
(minaccioso)
(threateningly)
SCAR.
la - crime!
merriment!
Ba - da - te!
I warn you!

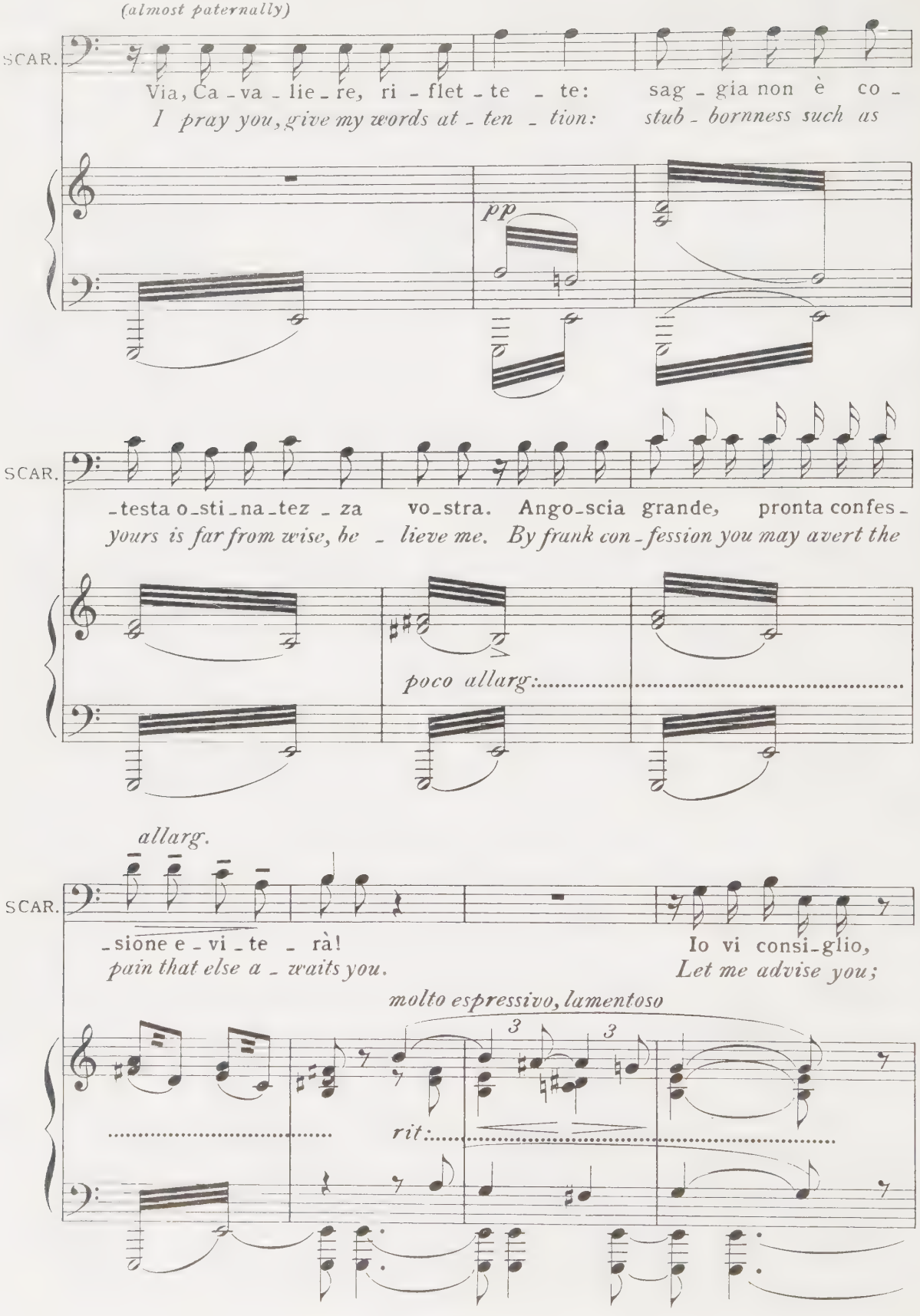

T.
Sop. I.
Sop. 2.
cres.
A
To
Contr.
A
To
te
thee
Ten. I.
A
To
te
Thee
o
O
Ten. 2.
cres.
A
To
te
Thee
giun - - - ge o
com
eth, O
Bassi I.
A
To
te
Thee
giun - - - ge o
com - - - eth, O
Bassi 2.
cres.
cres.
(nervosissimo)
(nervously)
cres.
SCAR.
Or ba-sta!
E - nough now!
18
p
cres.

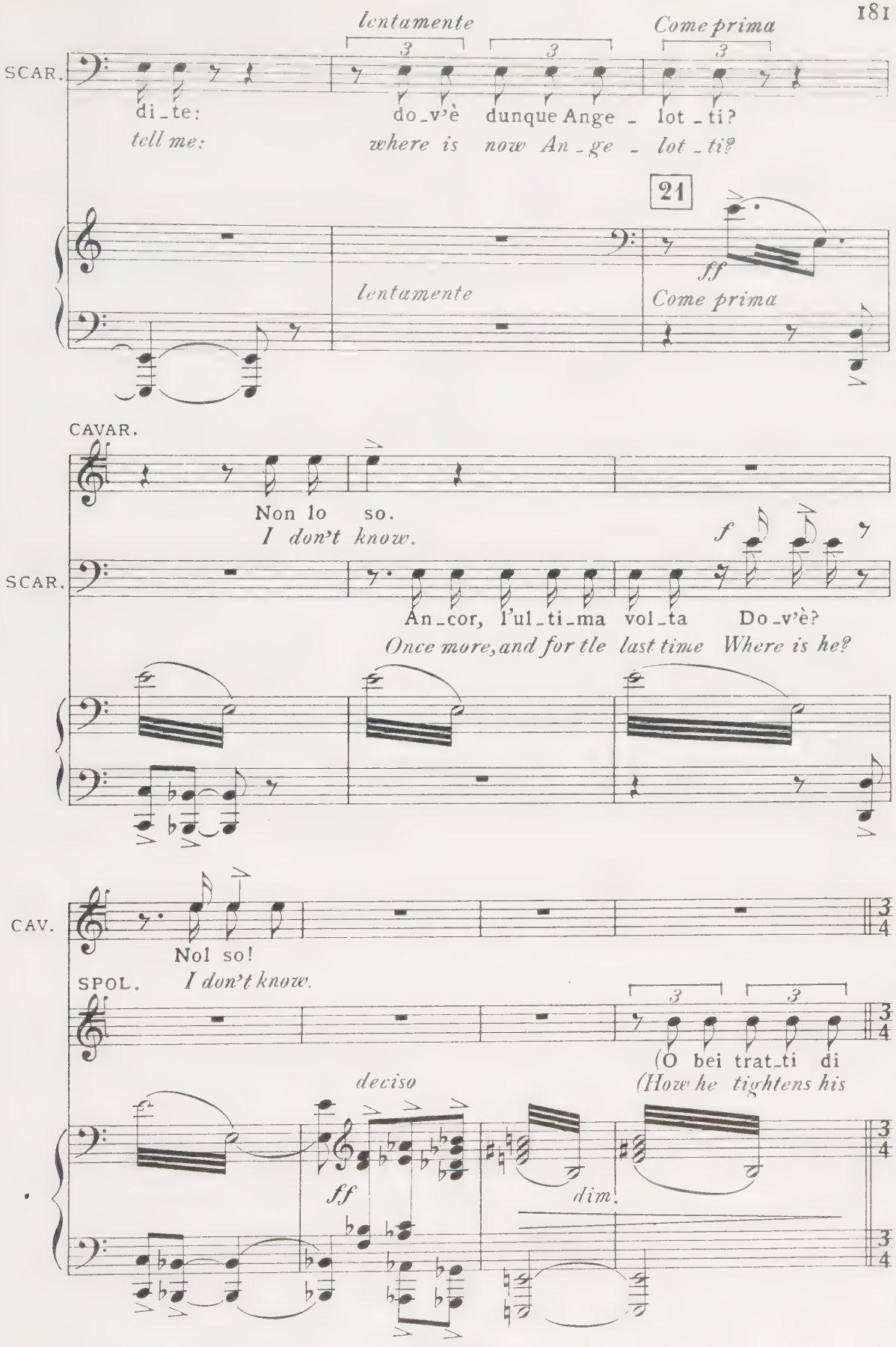

T.
ff
poco allarg:
A te o re dei
O might - - - y King of
A te o re dei
O might - - - y King of
te giun - - - ge o re dei
Thee com - - - eth O King of
giun - - - ge a te o re dei
com eth might - - - y King of
re dei re, o re dei
King of Kings! O King of
re dei re, o re dei
King of Kings! O King of
re dei re, o re dei
King of Kings! O King of
o re dei
O King of
(irritato e disturbato dalle voci della Cantata va a chiudere la finestra)
(disturbed and annoyed by the singing, he closes the window)
SCAR.
Ri - spon - de - te!
An - swer tru - ly!
f
poco allarg:


a tempo
T.
re!
Kings!
re!
Kings!
re!
Kings!
re!
Kings!
re!
Kings!
re!
Kings!
re!
Kings!
re!
Kings!
CAVAR.
(imperioso, a Cavaradossi)
(imperiously to Cav.)
Non lo
I do not
ff
SCAR.
O_v'è An_ge_lot_ti?
Where's An_ge_lot_ti?
19
a tempo
5
f
ff


CAV.
so.
know.
SCAR.
Ne - ga - te d'a - ver - gli da - to ci - bo?
You ne - ver with food and drink sup - plied him?
ff
CAV.
Nego!
Never!
Nego!
Never!
SCAR.
E ve - sti?
E a - si - lo nel - la villa? E che là sia na -
Nor with garments?
Nor concealed him in your villa, where still he lies
(con forza)
(vehemently)
UN POCO MENO
CAV.
Ne - go! ne - go!
Never! Never!
SCAR.
- scosto?
hidden?
20
deciso.
UN POCO MENO
ff
subito P

(quasi paternamente, ritornando calmo)
(almost paternally)


SCAR.
Via, Ca - va - lie - re, ri - flet - te - te: sag - gia non è co -
I pray you, give my words at - ten - tion: stub - bornness such as
pp
SCAR.
- testa o - sti - na - tez - za vo - stra. Ango - scia grande, pronta confes -
yours is far from wise, be - lieve me. By frank con - fession you may avert the
poco allarg:
allarg.
SCAR.
- sione e - vi - te - rà!
pain that else a - waits you.
Io vi consi - glio,
Let me advise you;
molto espressivo, lamentoso
3
3
rit:


lentamente
Come prima
SCAR.
di_te:
tell me:
do_v'è dunque Ange_lot_ti?
where is now An_ge_lot_ti?
21
ff
lentamente
Come prima
CAVAR.
Non lo so.
I don't know.
f
SCAR.
An_cor, l'ul_ti_ma vol_ta Do_v'è?
Once more, and for tle last time Where is he?
CAV.
Nol so!
SPOL.
I don't know.
(O bei trat_ti di
(How he tightens his
deciso
ff
dim.

(Tosca entra affannosa: vede Cavaradossi e corre ad abbracciarlo)
(Enter Tosca in alarm; she runs up to Cav. and embraces him)

ANDANTE

SPOL.

cor - da!)
pres-sure!)

(vedendo Tosca)
SCARPIA *(seeing Tosca)*

(Ec - - co - la!)
(Here she is!)

ANDANTE

TOSCA

Ma-rio, tu qui?!
Mario, thou here?!

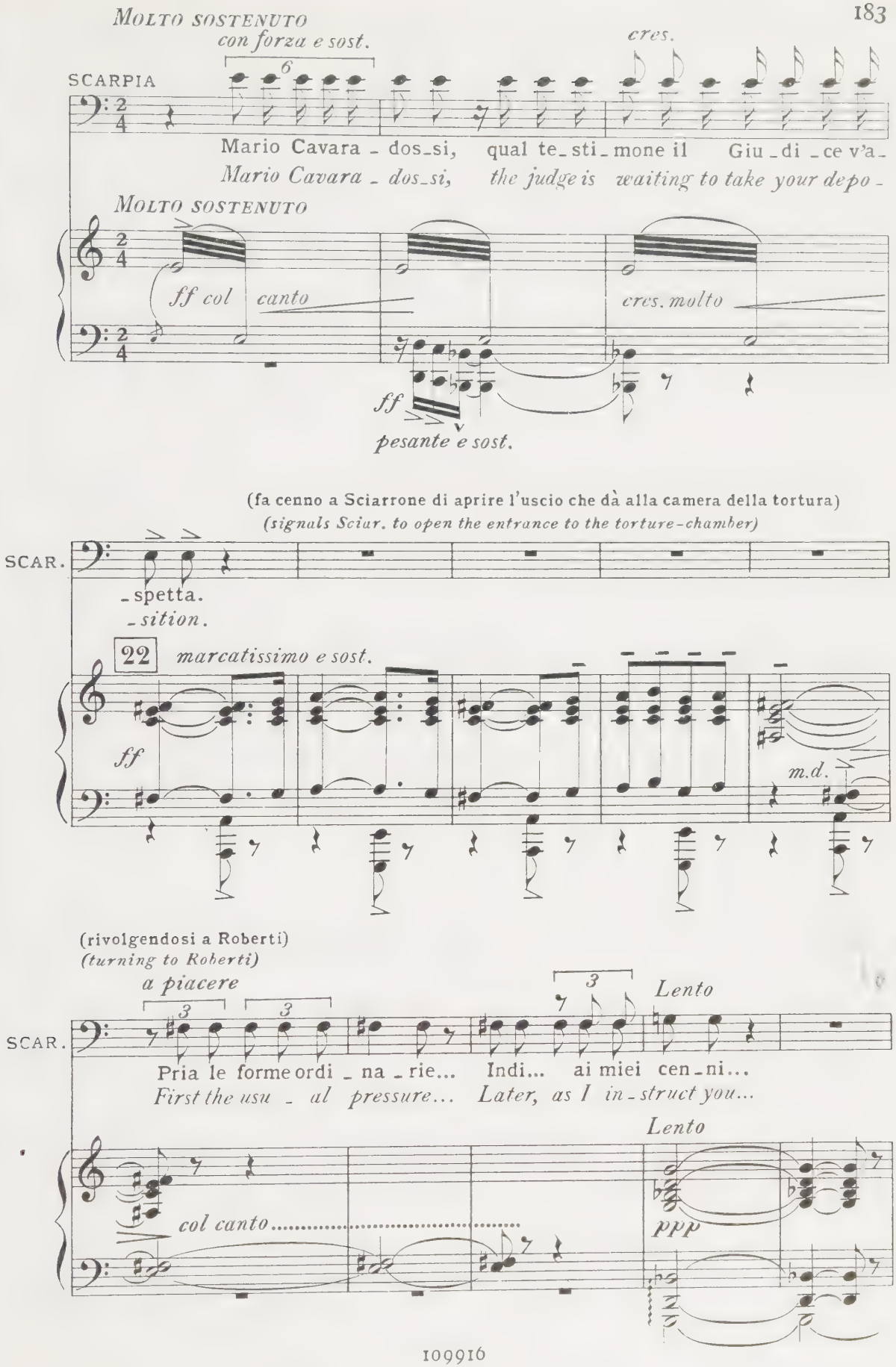
(sommessamente a Tosca, che accenna d'aver capito)
(under his breath to Tosca, who makes signs that she understands)

CAVAR.

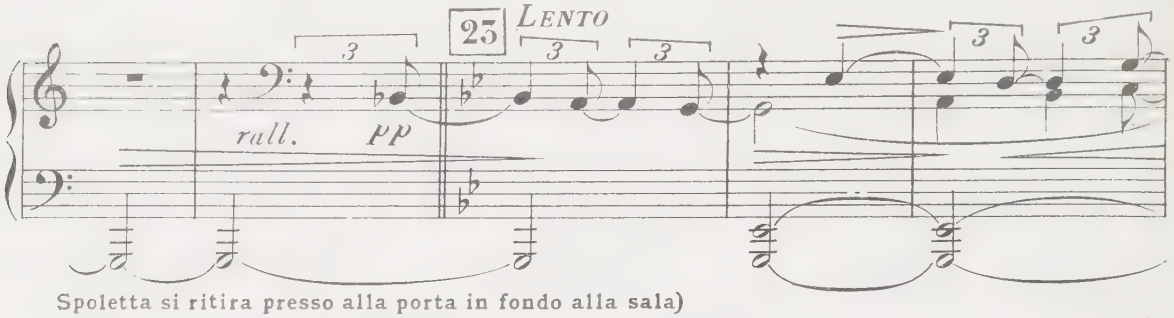
Di quanto là ve-de-sti,
Say nothing of what you have

CAV.

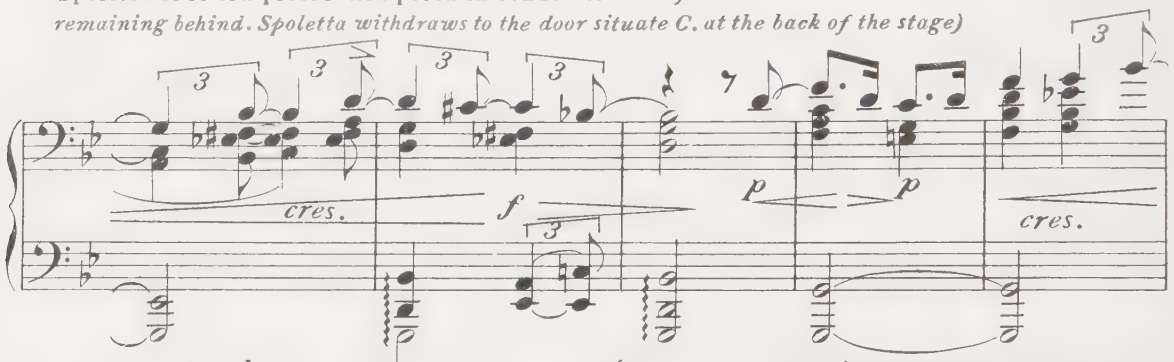
ta-ci, o m'uc-ci-di!)
seen there, or you will kill me!

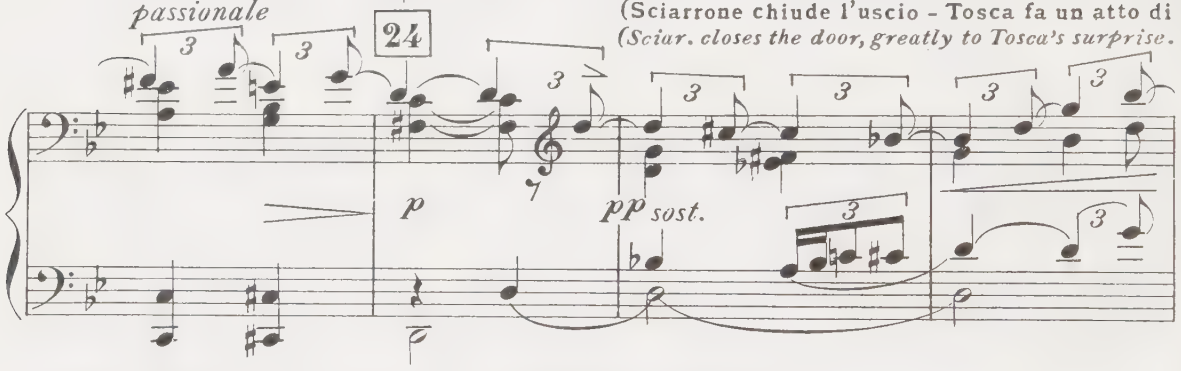

MOLTO SOSTENUTO
con forza e sost.
cres.
SCARPIA
Mario Cavara - dos-si, qual te-sti-mone il Giu-di-ce v'a-
Mario Cavara - dos-si, the judge is waiting to take your depo-
MOLTO SOSTENUTO
ff col canto
cres. molto
ff
pesante e sost.
(fa cenno a Sciarrone di aprire l'uscio che dà alla camera della tortura)
(signals Sciar. to open the entrance to the torture-chamber)
SCAR.
-spetta.
-sition.
22
marcatissimo e sost.
ff
m.d.
(rivolgendosi a Roberti)
(turning to Roberti)
a piacere
Lento
SCAR.
Pria le forme ordi-na-rie... Indi... ai miei cen-ni...
First the usu-al pressure... Later, as I in-struct you...
Lento
col canto
ppp

184 (Il Giudice entra nella camera della tortura: gli altri lo seguono, rimanendo Tosca e Scarpia-
(The judge passes into the torture-chamber and the others follow him, only Tosca and Scarpia



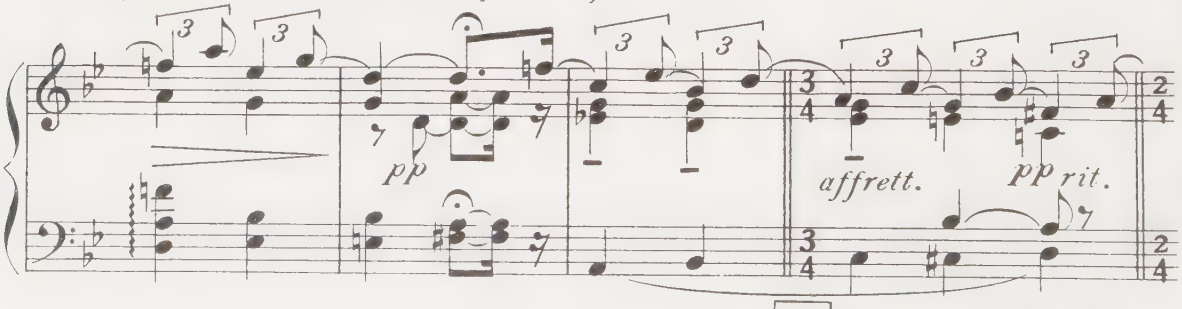
Spoletta si ritira presso alla porta in fondo alla sala)
remaining behind. Spoletta withdraws to the door situate C. at the back of the stage)

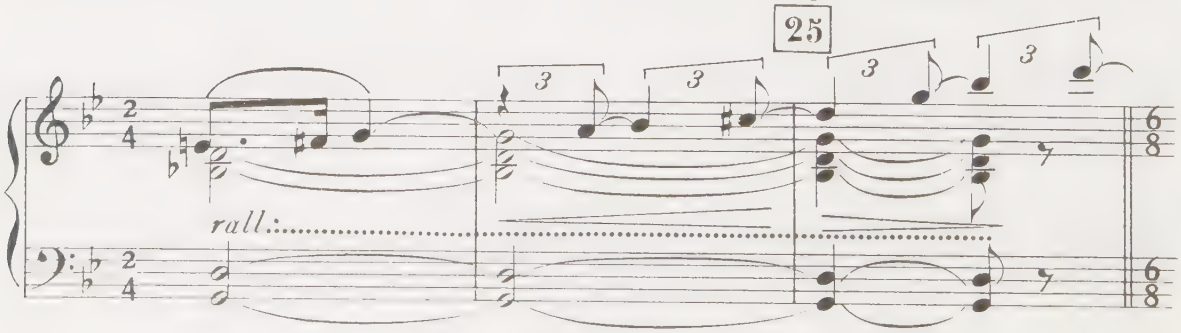


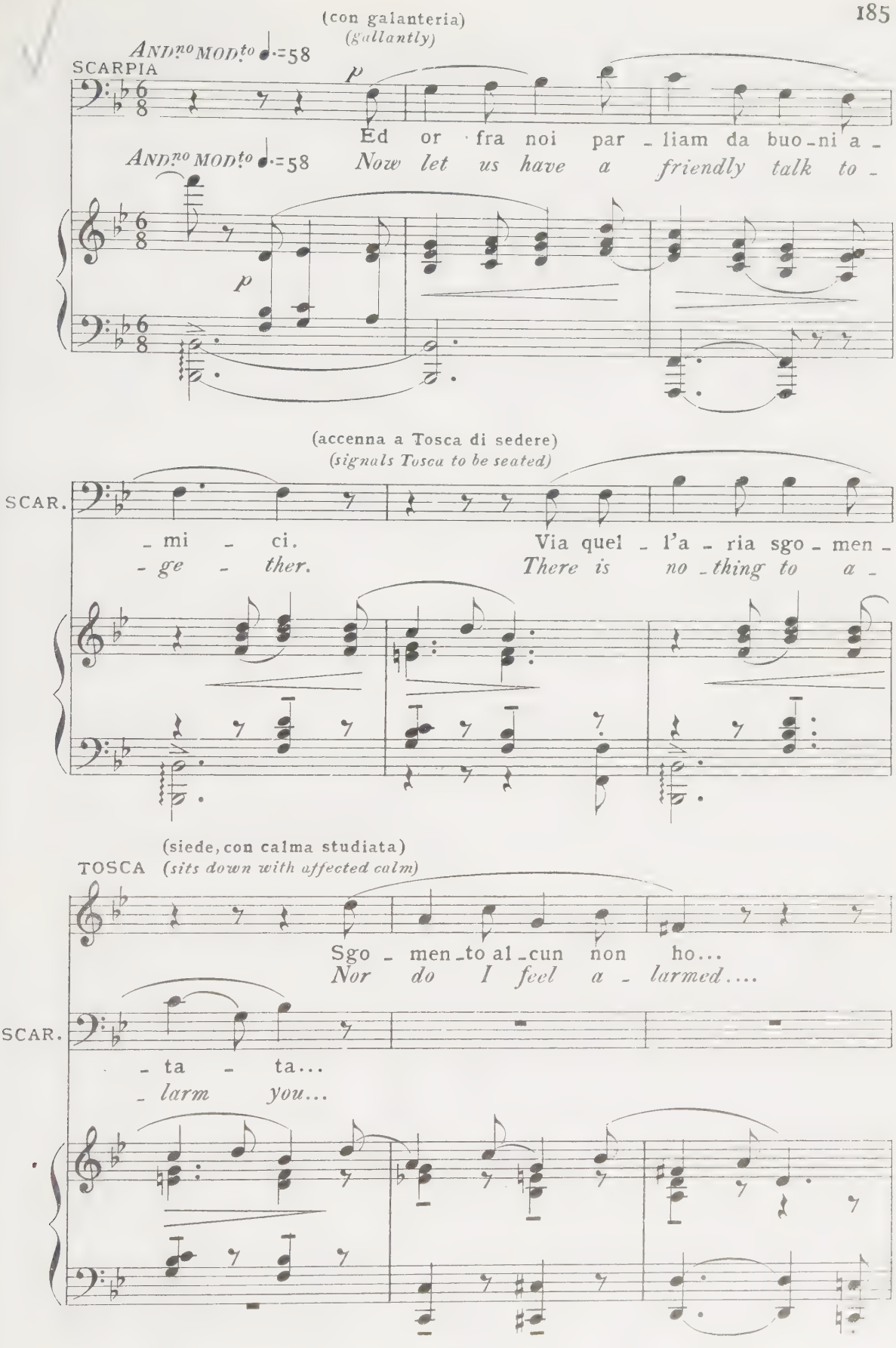


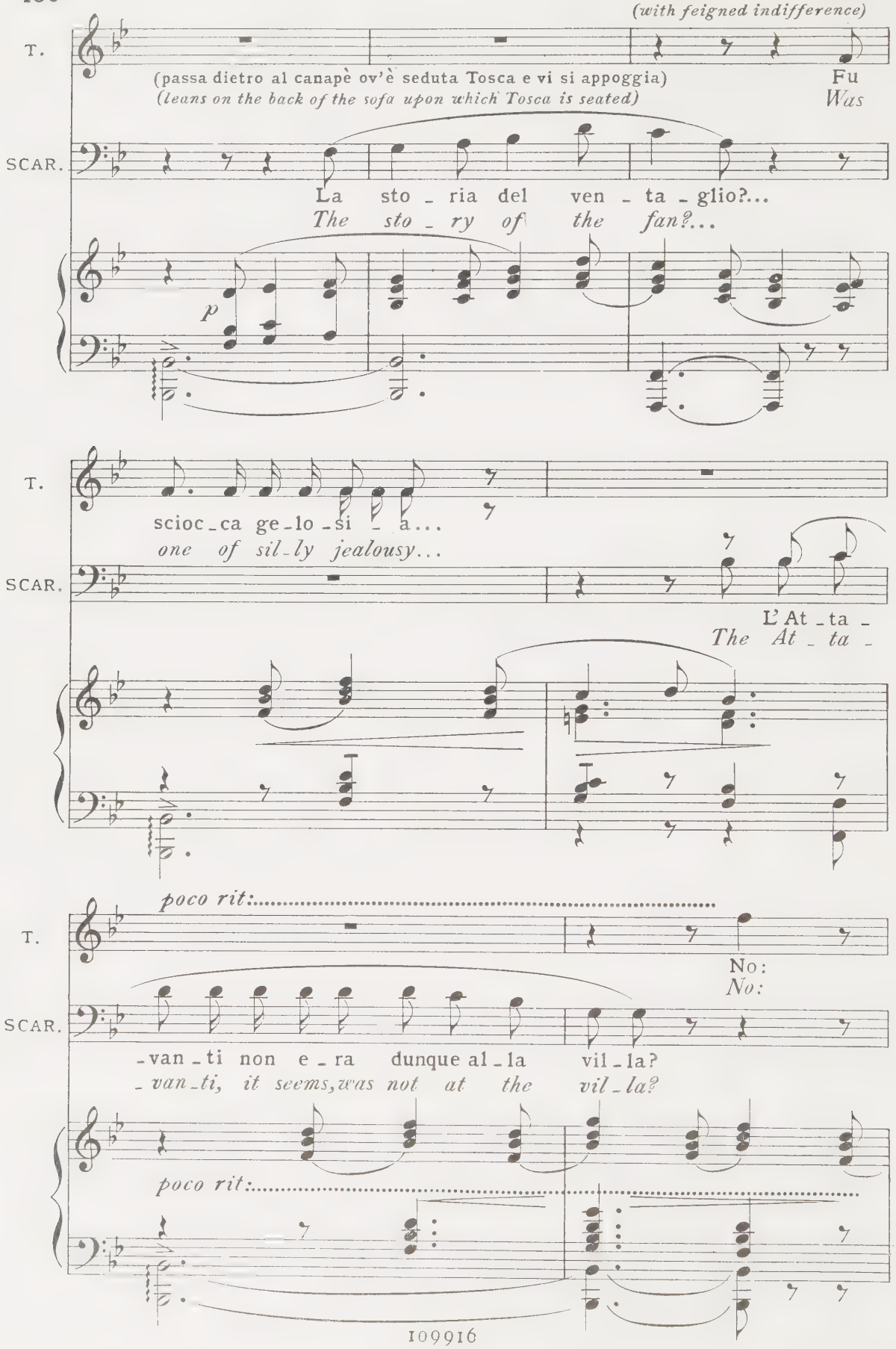
(Sciarrone chiude l'uscio - Tosca fa un atto di
(Sciar. closes the door, greatly to Tosca's surprise.

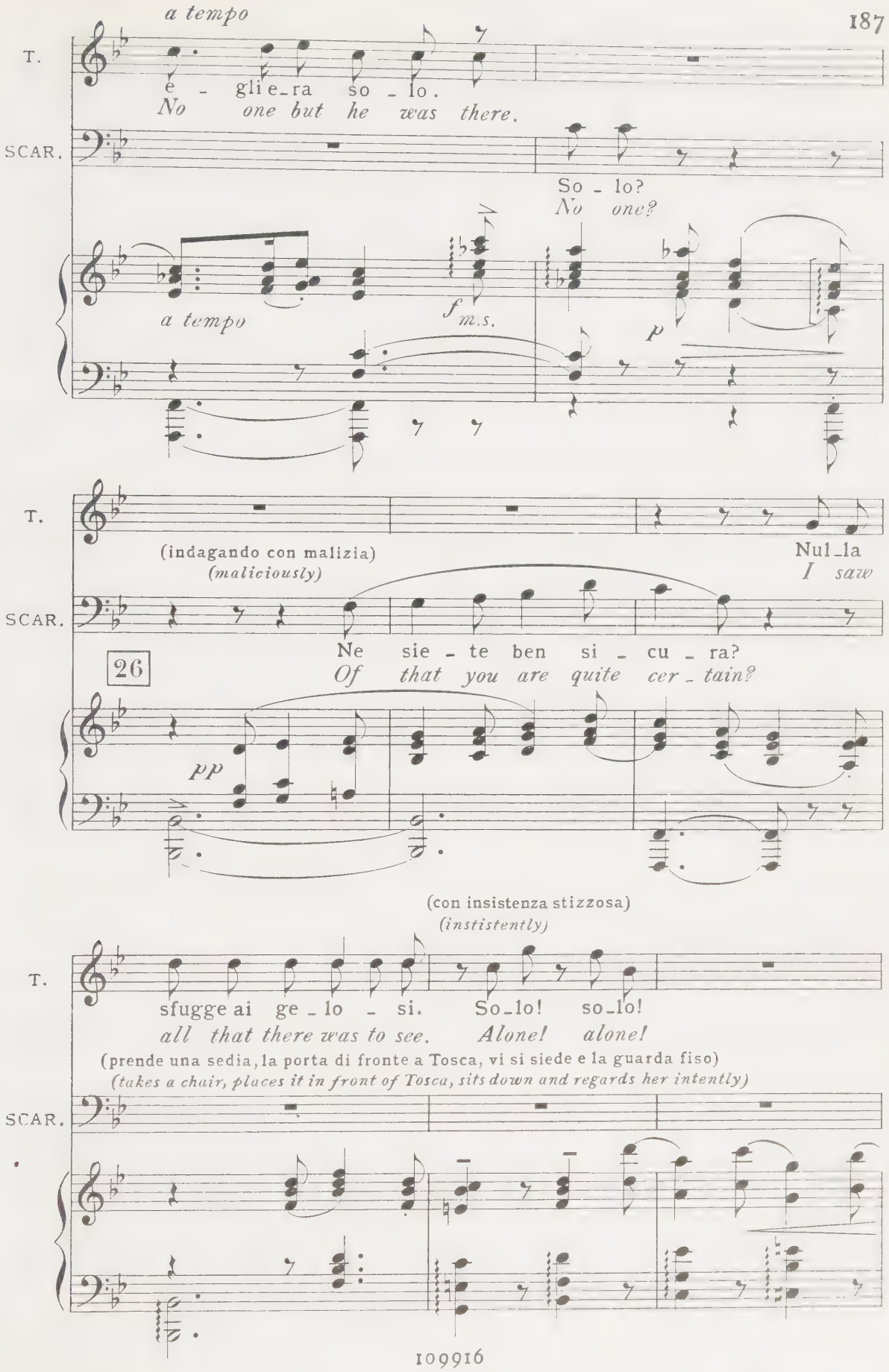
grande sorpresa: Scarpia, studiatamente gentile, la rassicura)
Scarpia reassures her with sedulous politeness)

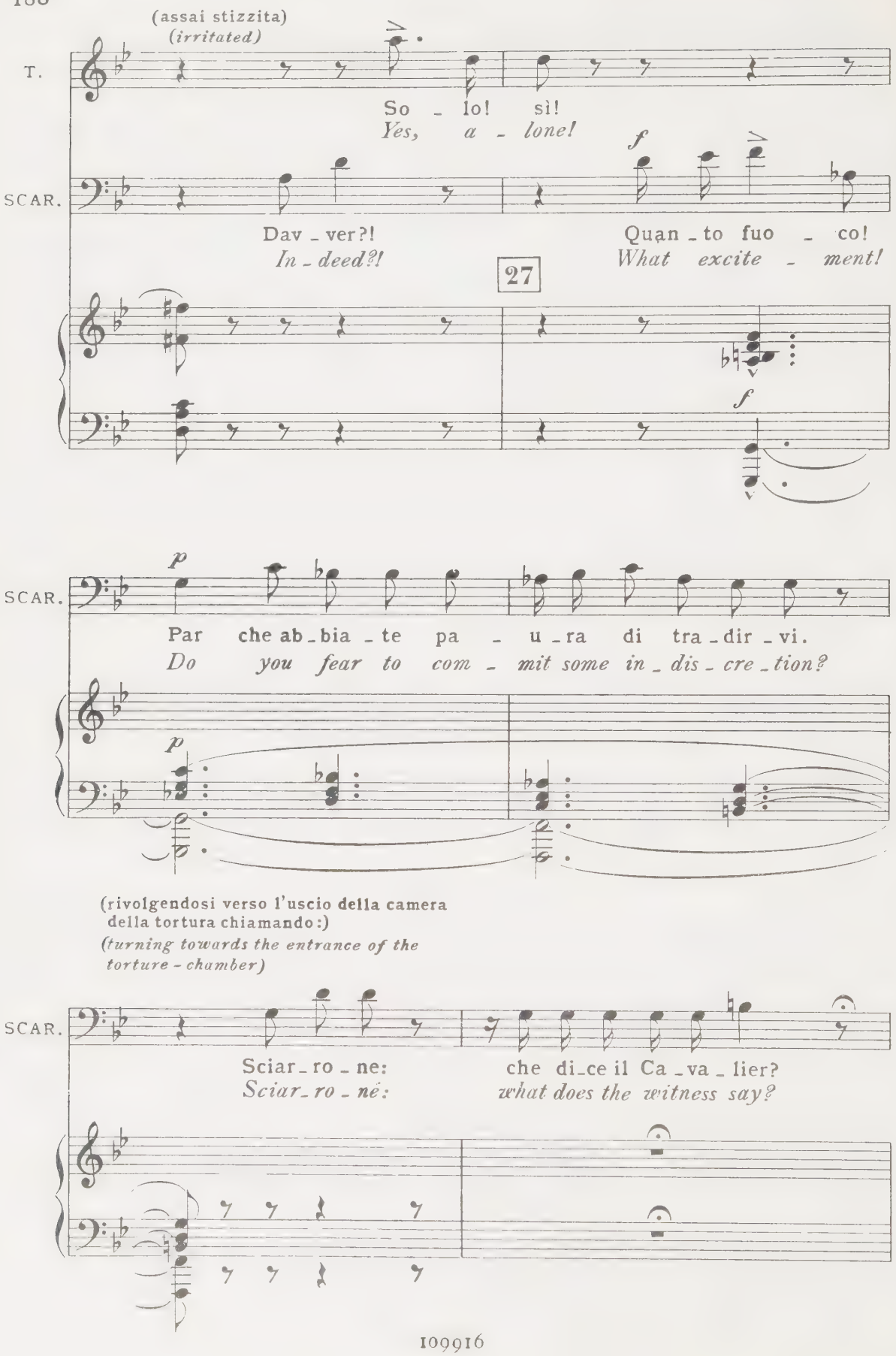


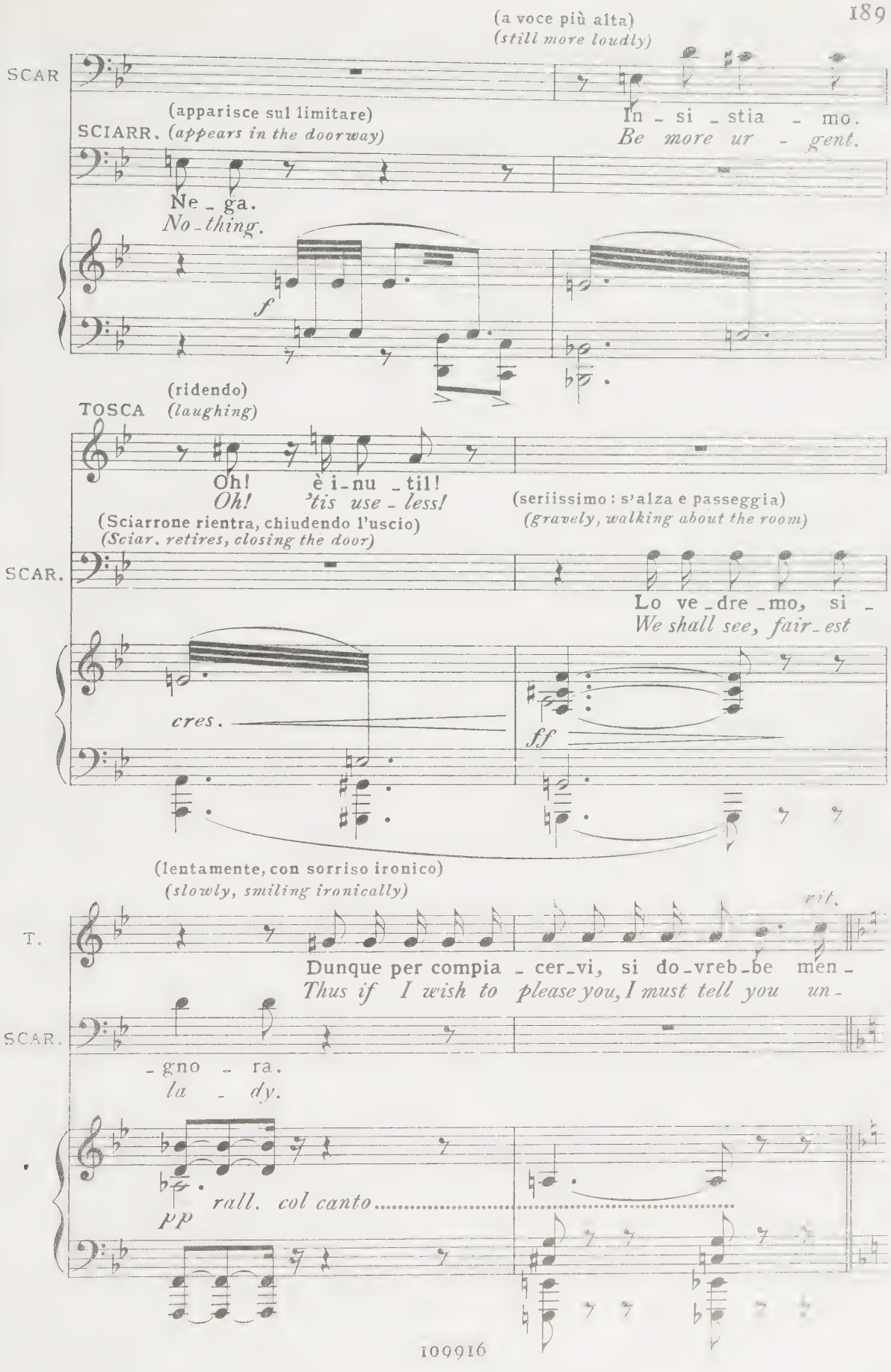


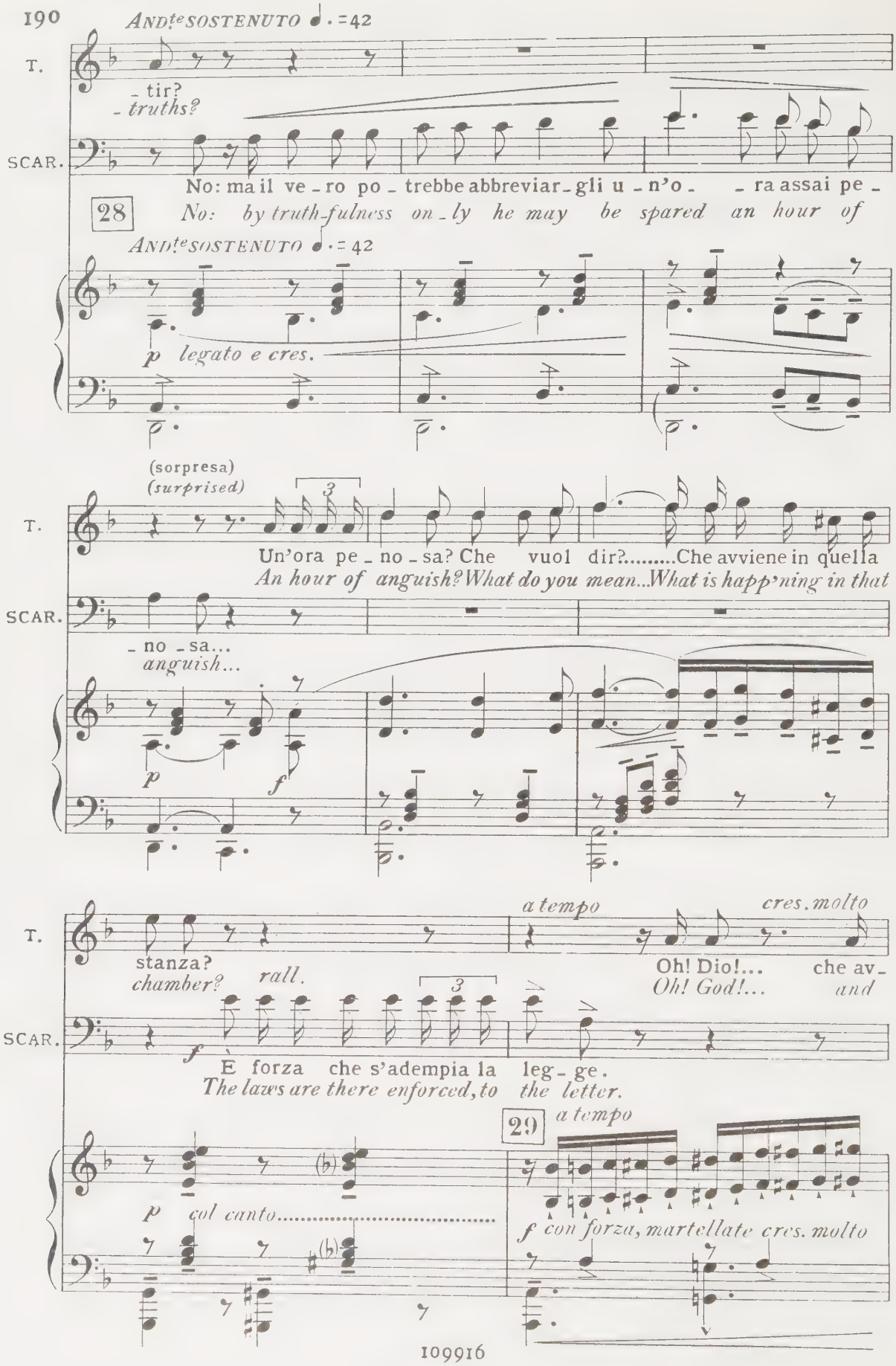

(con galanteria)
(gallantly)
ANDno MODto ♩.=58
SCARPIA
p
Ed or fra noi par - liam da buo - ni a -
ANDno MODto ♩.=58
Now let us have a friendly talk to -
p
(accenna a Tosca di sedere)
(signals Tosca to be seated)
SCAR.
- mi - ci.
- ge - ther.
Via quel - l'a - ria sgo - men -
There is no - thing to a -
(siede, con calma studiata)
TOSCA (sits down with affected calm)
Sgo - men - to al - cun non ho...
Nor do I feel a - larmed....
SCAR.
- ta - ta...
- larm you...

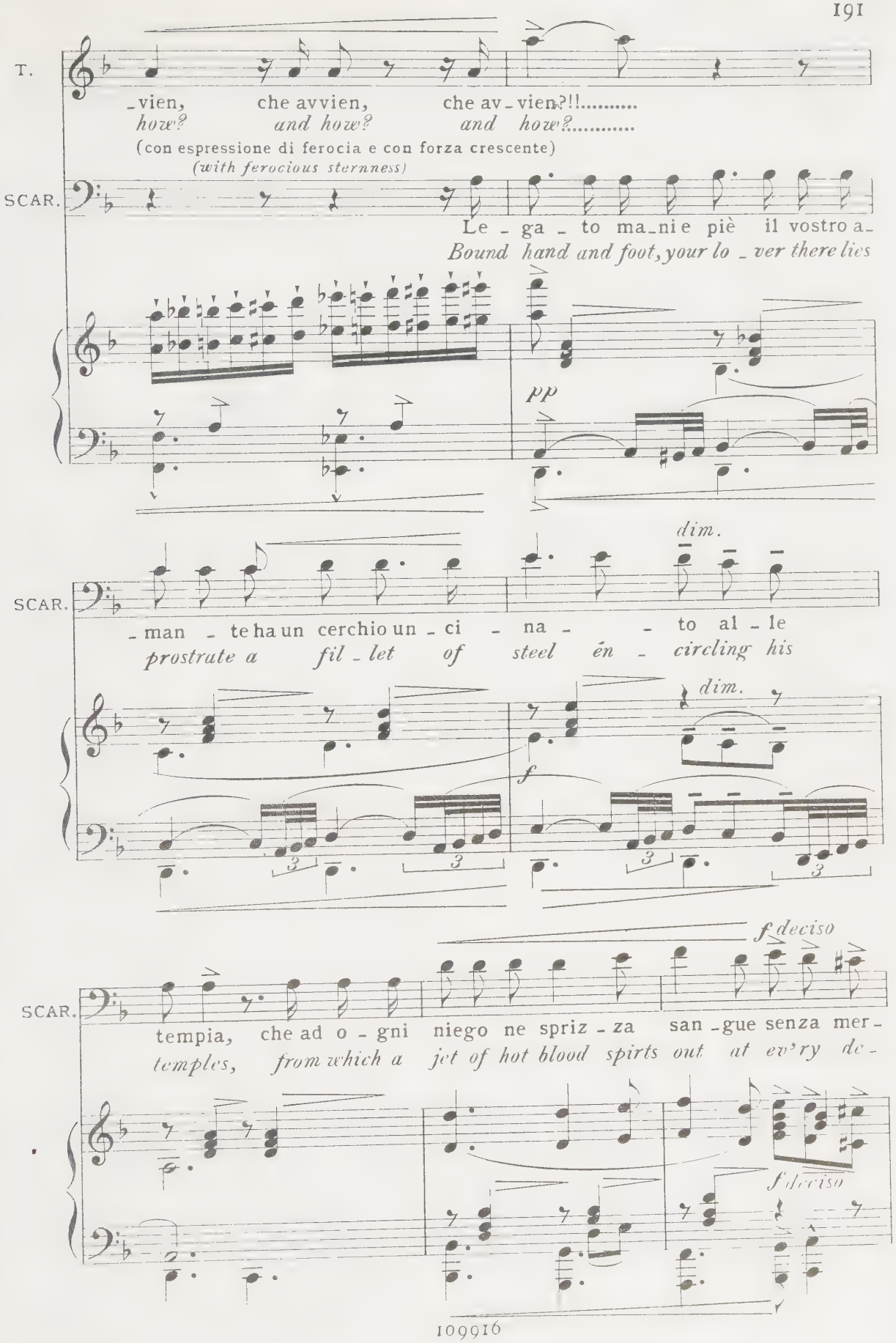

(con simulata indifferenza)
(with feigned indifference)
T.
(passa dietro al canapè ov'è seduta Tosca e vi si appoggia)
(leans on the back of the sofa upon which Tosca is seated)
Fu
Was
SCAR.
La sto - ria del ven - ta - glio?...
The sto - ry of the fan?...
p
T.
scioc - ca ge - lo - si - a...
one of sil - ly jealousy...
SCAR.
L' At - ta -
The At - ta -
poco rit:
T.
No:
No:
SCAR.
- van - ti non e - ra dunque al - la vil - la?
- van - ti, it seems, was not at the vil - la?
poco rit:

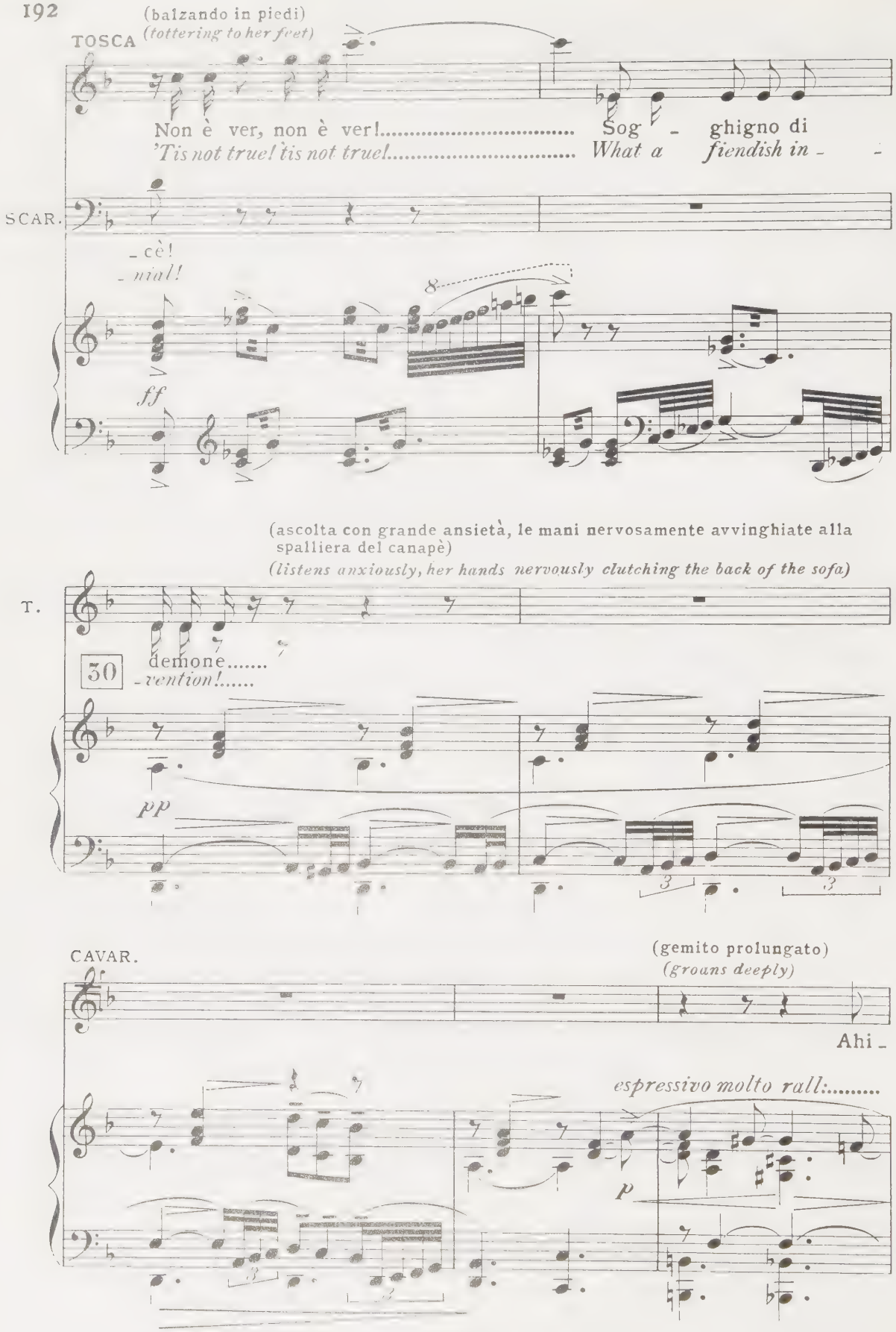

a tempo
T.
é - gli e_ra so - lo.
No one but he was there.
SCAR.
So - lo?
No one?
a tempo
f m.s.
p
T.
(indagando con malizia)
(maliciously)
Nul_la
I saw
SCAR.
Ne sie - te ben si - cu - ra?
Of that you are quite cer - tain?
26
pp
(con insistenza stizzosa)
(instistently)
T.
sfugge ai ge - lo - si. So_lo! so_lo!
all that there was to see. Alone! alone!
(prende una sedia, la porta di fronte a Tosca, vi si siede e la guarda fiso)
(takes a chair, places it in front of Tosca, sits down and regards her intently)
SCAR.

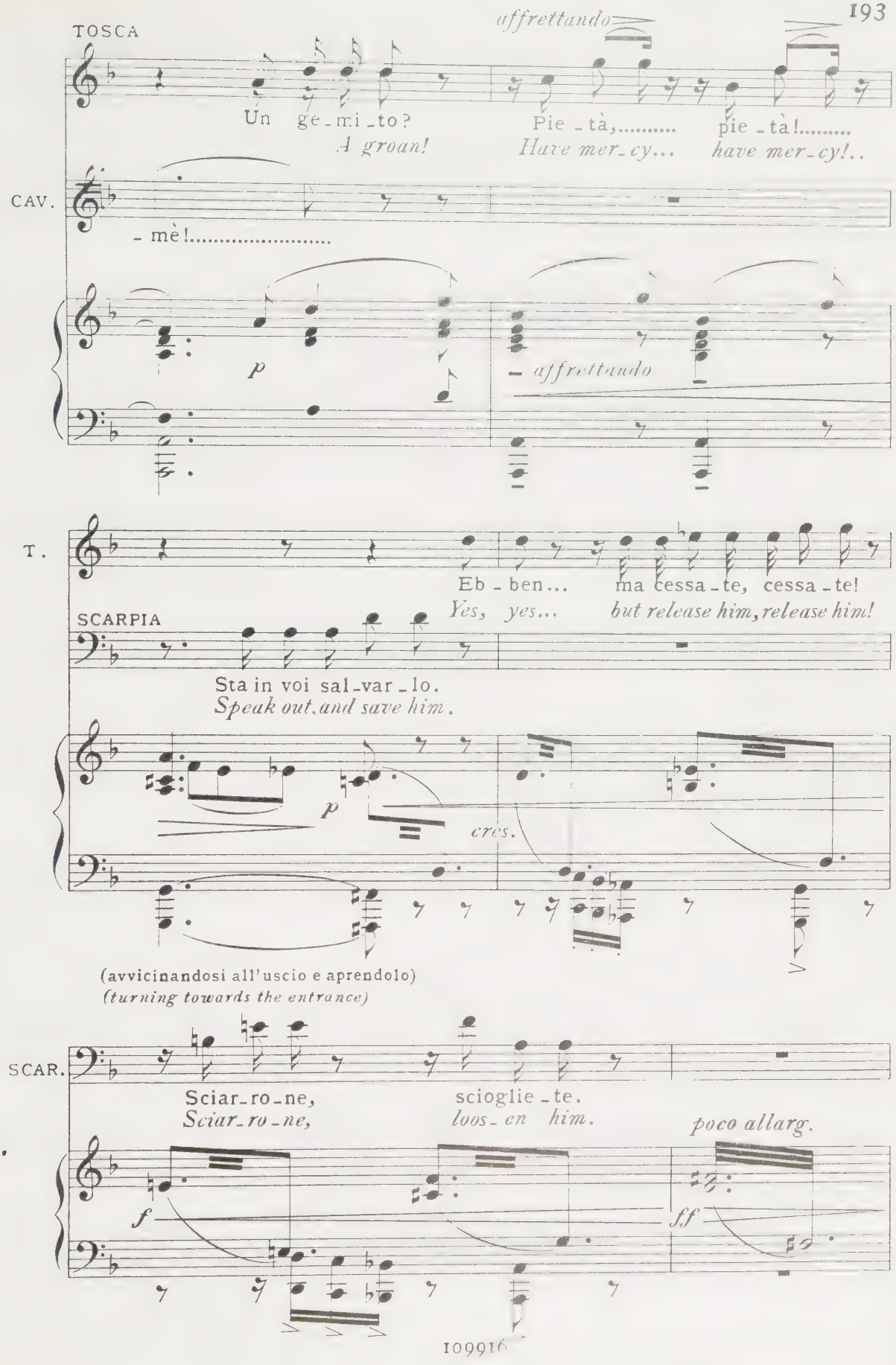

(assai stizzita)
(irritated)
T.
So - lo! sì!
Yes, a - lone!
SCAR.
Dav - ver?!
In - deed?!
f
Quan - to fuo - co!
What excite - ment!
27
SCAR.
p
Par che ab - bia - te pa - u - ra di tra - dir - vi.
Do you fear to com - mit some in - dis - cre - tion?
p
(rivolgendosi verso l'uscio della camera della tortura chiamando:)
(turning towards the entrance of the torture - chamber)
SCAR.
Sciar - ro - ne:
Sciar - ro - nè:
che di - ce il Ca - va - lier?
what does the witness say?

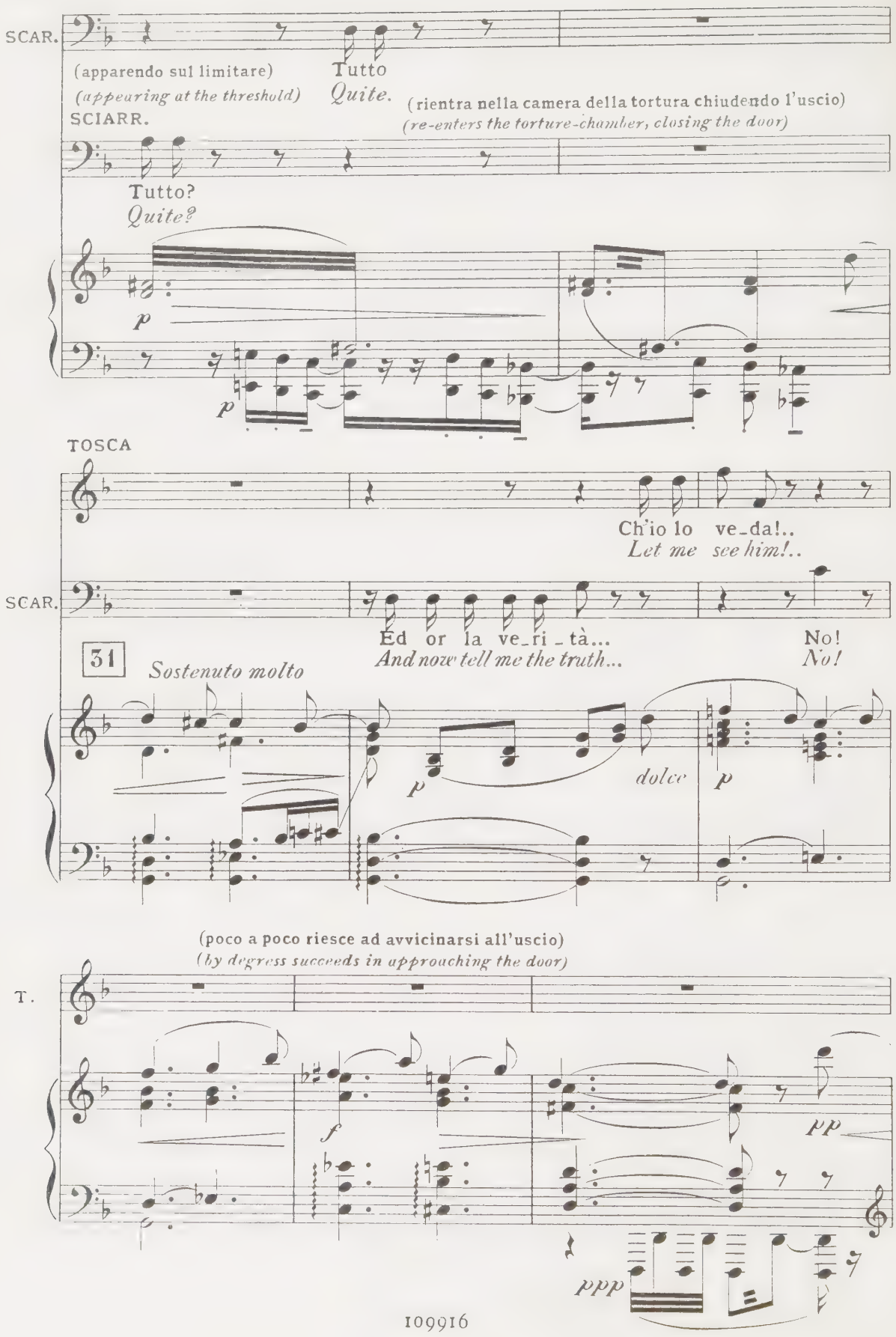

(a voce più alta)
(still more loudly)
SCAR
(apparisce sul limitare)
SCIARR. (appears in the doorway)
In - si - stia - mo.
Be more ur - gent.
Ne - ga.
No - thing.
f
(ridendo)
TOSCA (laughing)
Oh! è i - nu - til!
Oh! 'tis use - less!
(seriissimo: s'alza e passeggia)
(gravely, walking about the room)
(Sciarrone rientra, chiudendo l'uscio)
(Sciar. retires, closing the door)
SCAR.
Lo ve - dre - mo, si -
We shall see, fair - est
cres.
ff
(lentamente, con sorriso ironico)
(slowly, smiling ironically)
rit.
T.
Dunque per compia - cer - vi, si do - vreb - be men -
Thus if I wish to please you, I must tell you un -
SCAR.
- gno - ra.
la - dy.
pp
rall. col canto

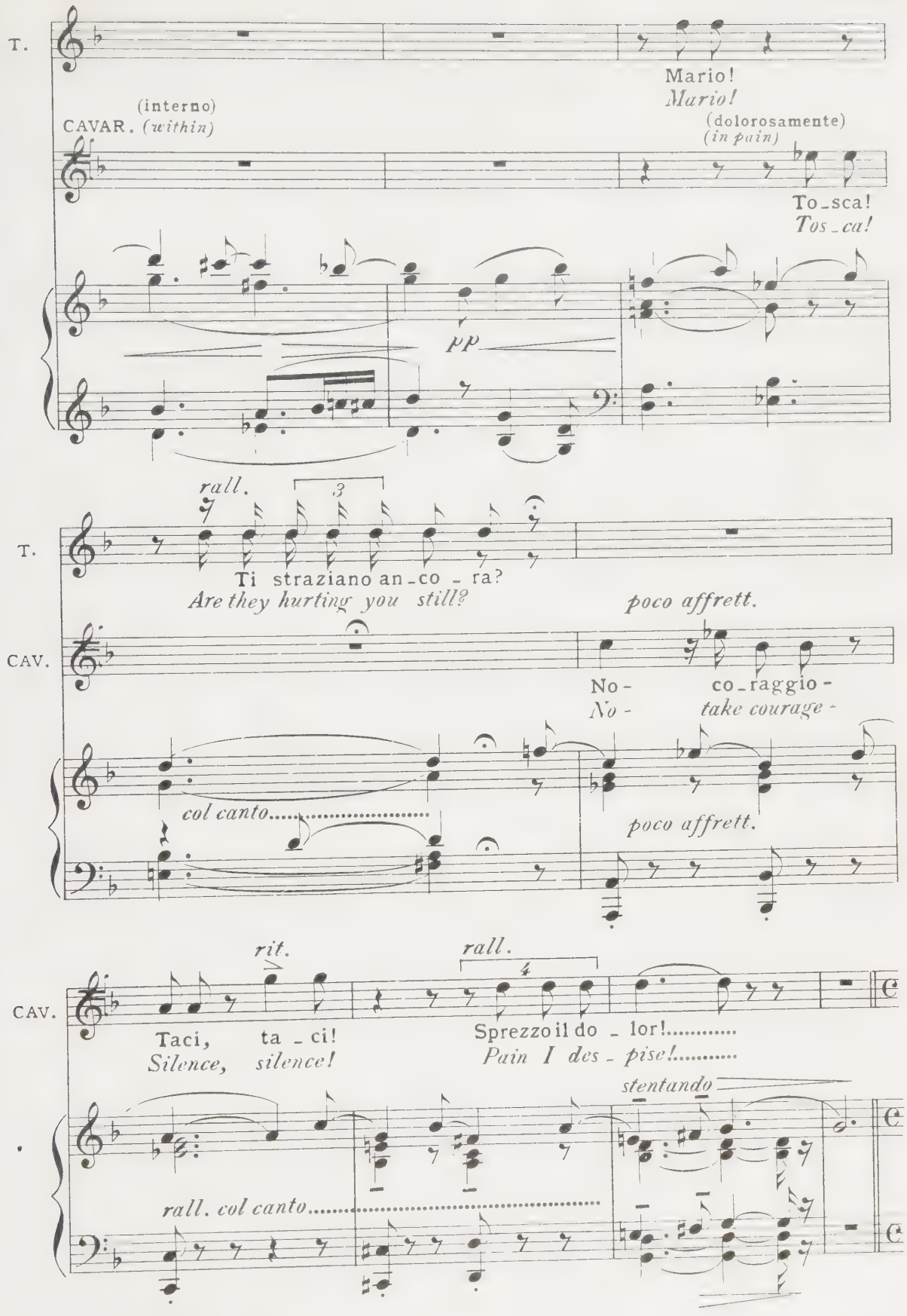

And^te SOSTENUTO ♩. = 42
T.
- tir?
- truths?
SCAR.
No: ma il ve - ro po - trebbe abbreviar - gli u - n'o - - ra assai pe -
28
No: by truth-fulness on - ly he may be spared an hour of
And^te SOSTENUTO ♩. = 42
p legato e cres.
(sorpresa)
(surprised)
T.
Un'ora pe - no - sa? Che vuol dir?.....Che avviene in quella
An hour of anguish? What do you mean...What is happ'ning in that
SCAR.
- no - sa...
anguish...
p
f
a tempo
cres. molto
T.
stanza?
chamber?
rall.
Oh! Dio!... che av -
Oh! God!... and
SCAR.
f
È forza che s'adempia la leg - ge.
The laws are there enforced, to the letter.
29
a tempo
p col canto.....
f con forza, martellate cres. molto

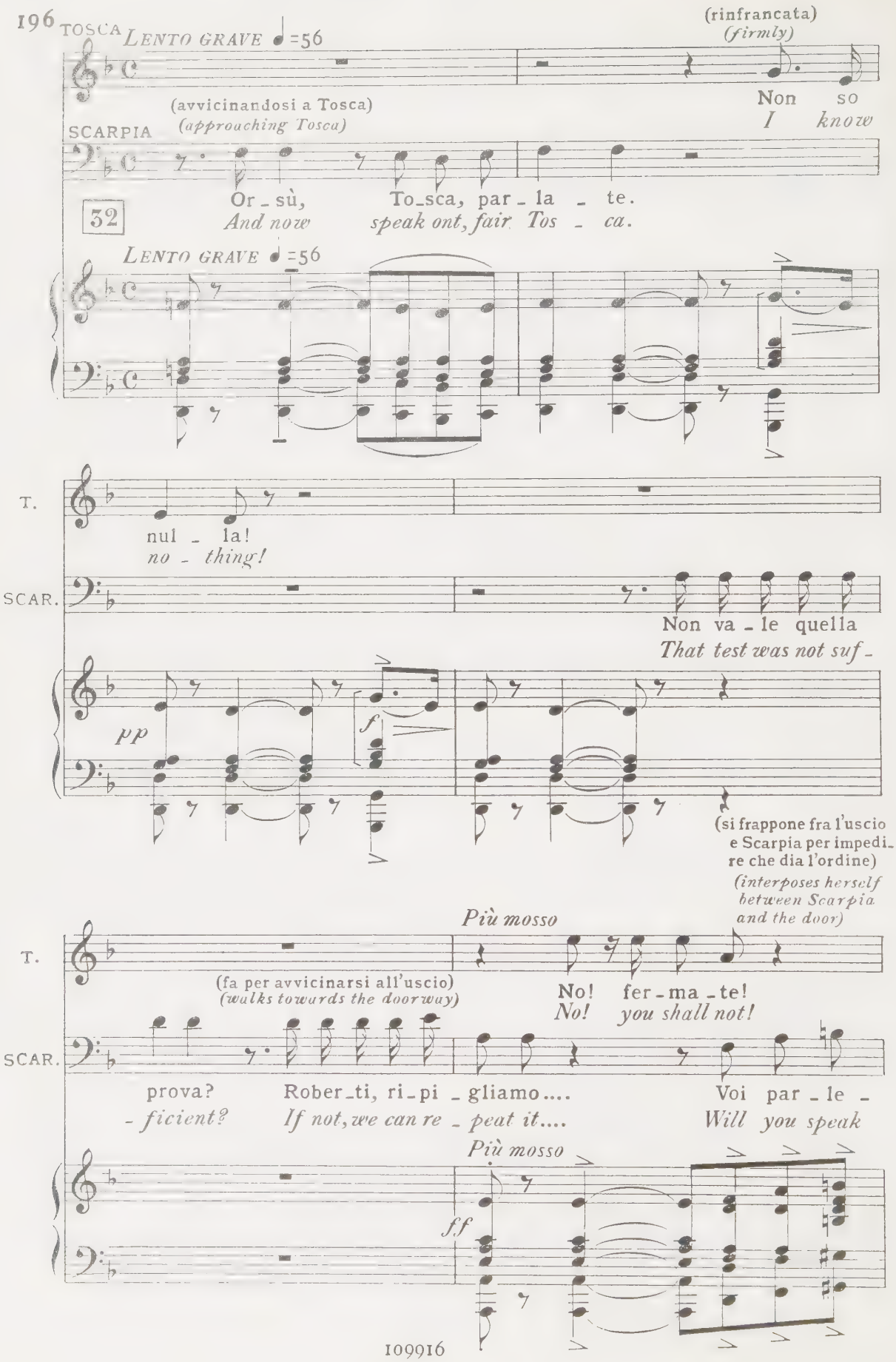

T.
-vien, che avvien, che av-vien?!!.....
how? and how? and how?.....
(con espressione di ferocia e con forza crescente)
(with ferocious sternness)
SCAR.
Le-ga-to ma-ni e piè il vostro a-
Bound hand and foot, your lo-ver there lies
pp
dim.
SCAR.
-man-te ha un cerchio un-ci-na-to al-le
prostrate a fil-let of steel én-circling his
dim.
f
3
3
3
3
f deciso
SCAR.
tempia, che ad o-gni niego ne spriz-za san-gue senza mer-
temples, from which a jet of hot blood spirts out at ev'ry de-
f deciso

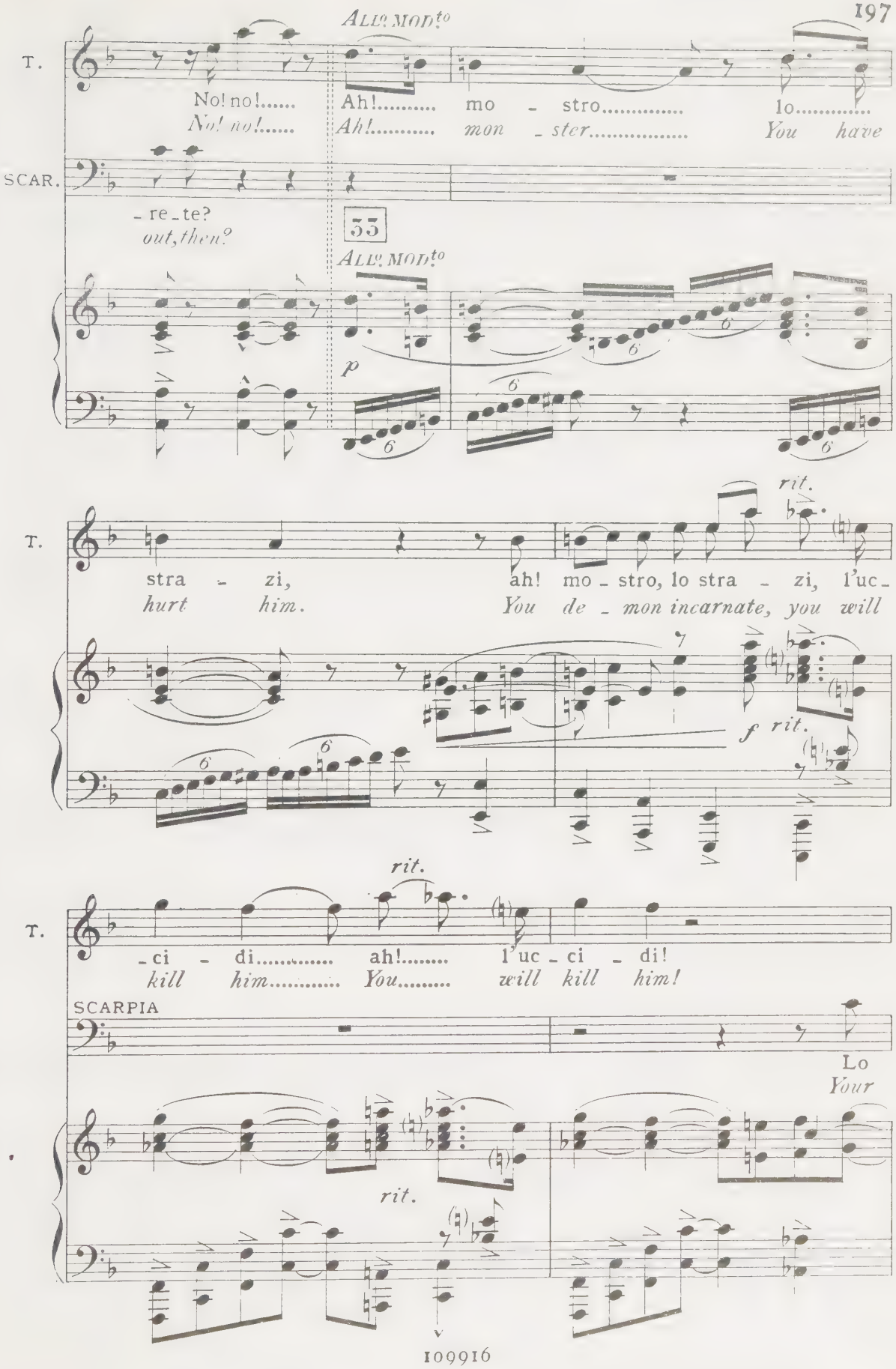

(balzando in piedi)
(tottering to her feet)
TOSCA
Non è ver, non è ver!..... Sog - ghigno di
'Tis not true! 'tis not true!..... What a fiendish in - -
SCAR.
- cè!
- nial!
ff
(ascolta con grande ansietà, le mani nervosamente avvinghiate alla spalliera del canapè)
(listens anxiously, her hands nervously clutching the back of the sofa)
T.
30
demone.....
- vention!.....
pp
CAVAR.
(gemito prolungato)
(groans deeply)
Ahi -
espressivo molto rall:.....
p

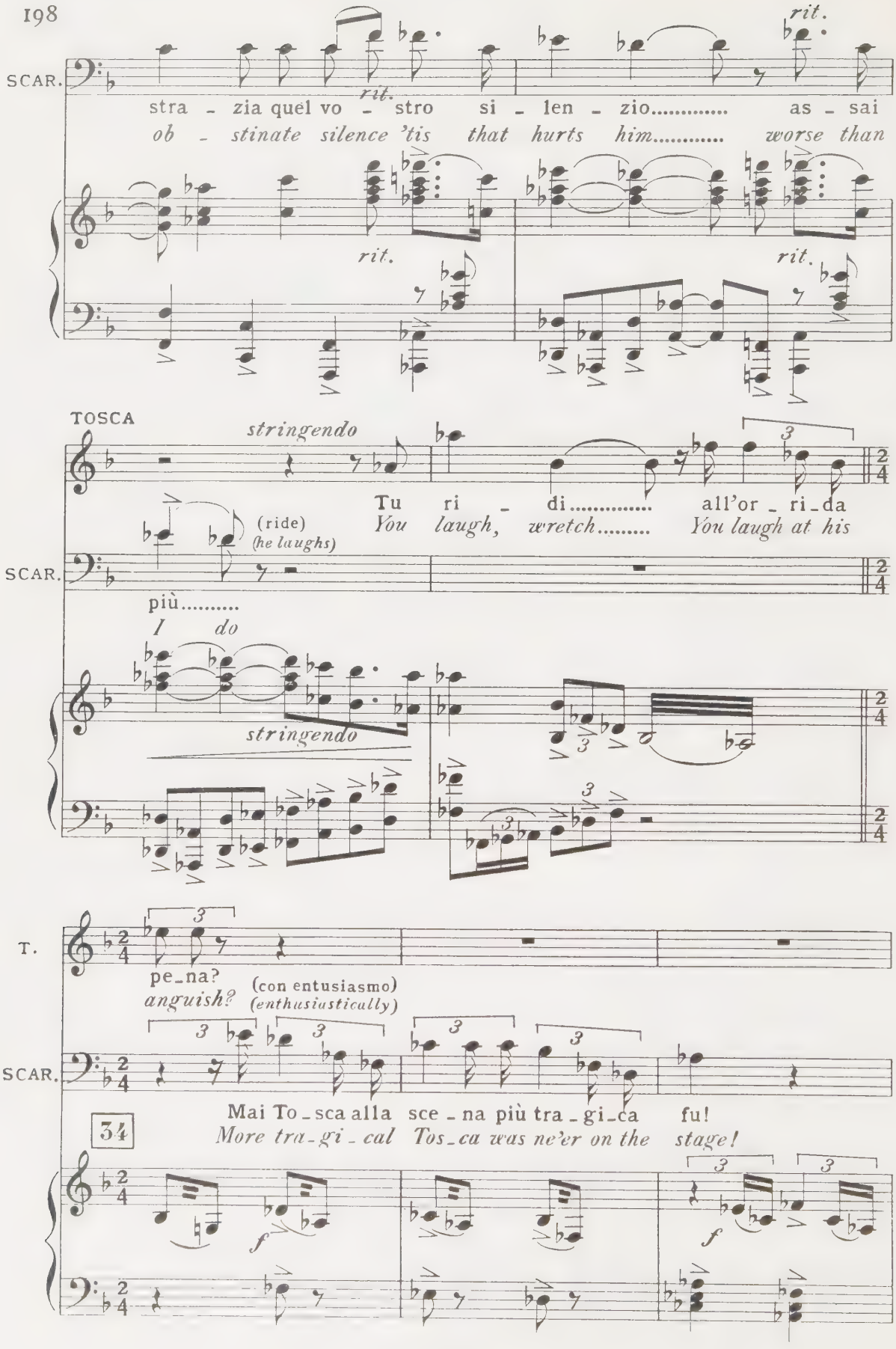

TOSCA
affrettando
Un ge_mi_to?
A groan!
Pie_tà,..... pie_tà!.....
Have mer_cy... have mer_cy!..
CAV.
_mè!.....
p
affrettando
T.
Eb_ben... ma cessa_te, cessa_te!
Yes, yes... but release him, release him!
SCARPIA
Sta in voi sal_var_lo.
Speak out and save him.
p
cres.
(avvicinandosi all'uscio e aprendolo)
(turning towards the entrance)
SCAR.
Sciar_ro_ne, scioglie_te.
Sciar_ro_ne, loos_en him.
poco allarg.
f
ff


SCAR.
(apparendo sul limitare)
(appearing at the threshold)
Tutto
Quite.
(rientra nella camera della tortura chiudendo l'uscio)
(re-enters the torture-chamber, closing the door)
SCIARR.
Tutto?
Quite?
p
p
TOSCA
Ch'io lo ve-da!..
Let me see him!..
SCAR.
Ed or la ve-ri-tà...
And now tell me the truth...
No!
No!
31
Sostenuto molto
p
dolce
p
(poco a poco riesce ad avvicinarsi all'uscio)
(by degress succeeds in approuching the door)
T.
f
pp
ppp

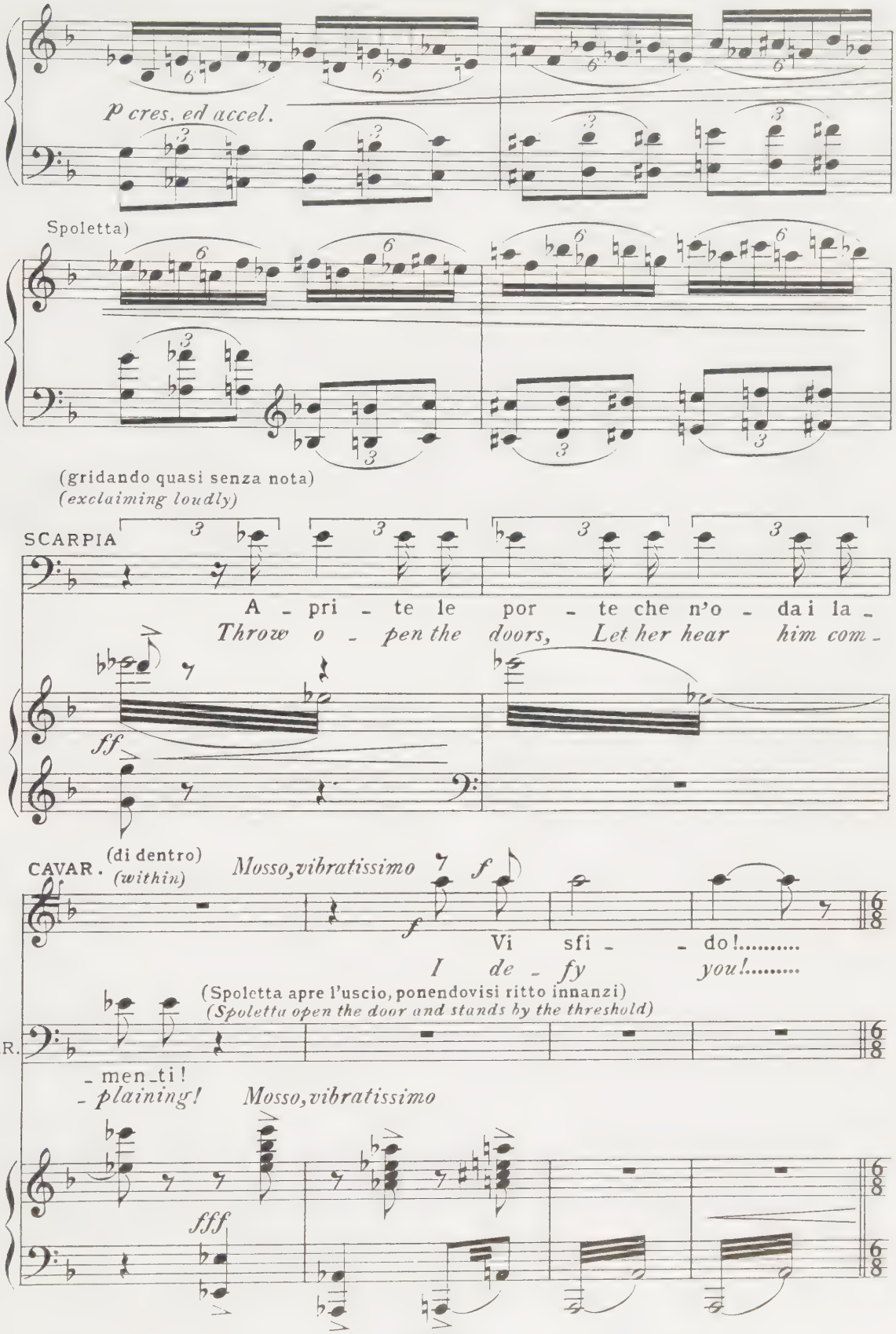

T.
Mario!
Mario!
(interno)
CAVAR. (within)
(dolorosamente)
(in pain)
To_sca!
Tos_ca!
pp
rall.
3
T.
Ti straziano an_co_ra?
Are they hurting you still?
poco affrett.
CAV.
No-
co_raggio-
No-
take courage-
col canto.....
poco affrett.
rit.
rall.
4
CAV.
Taci, ta_ci!
Silence, silence!
Sprezzo il do_lor!.....
Pain I des_pise!.....
stentando
rall. col canto.....

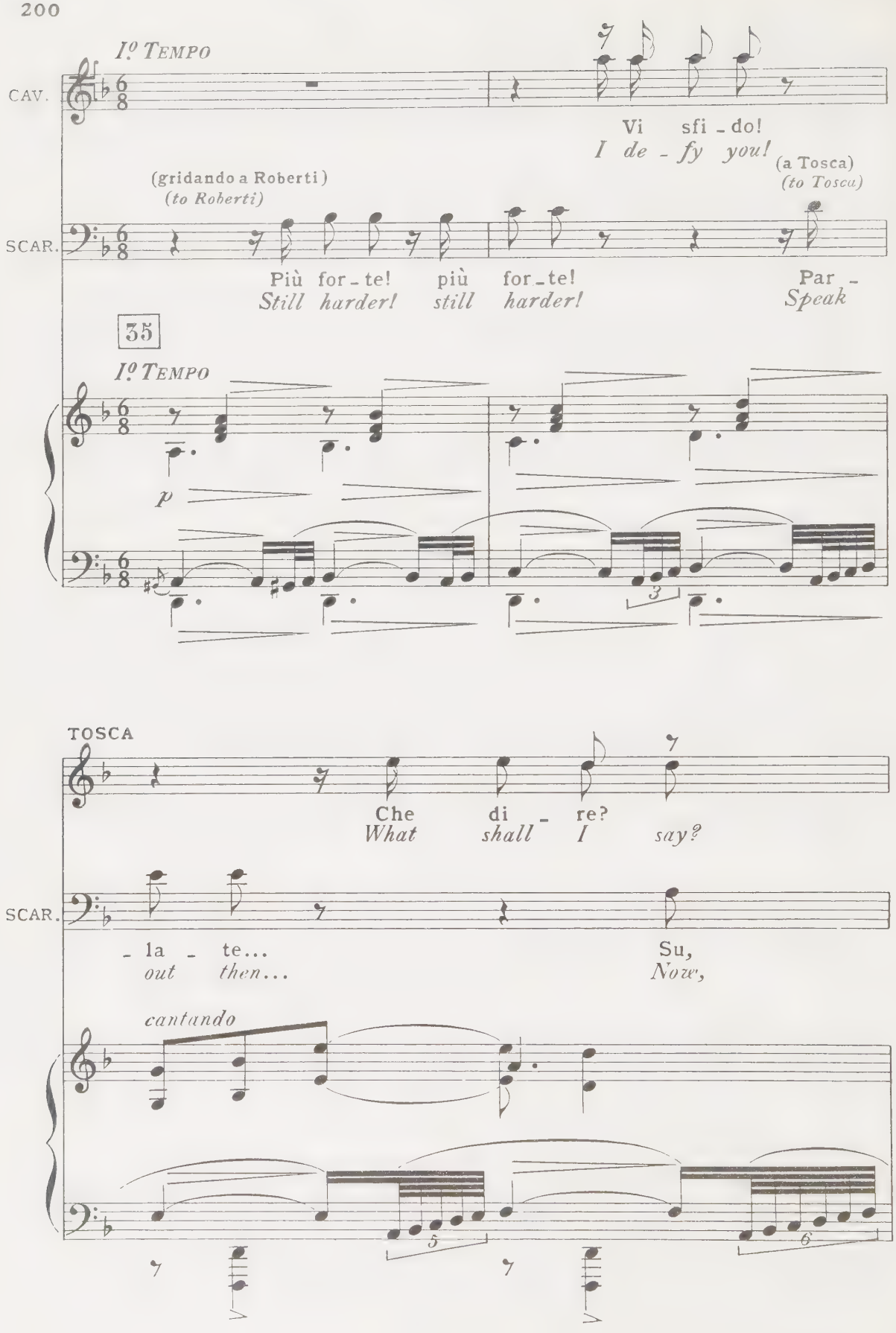

TOSCA
LENTO GRAVE ♩=56
(rinfrancata)
(firmly)
Non so
I know
(avvicinandosi a Tosca)
(approaching Tosca)
SCARPIA
Or_sù, To_sca, par_la_te.
And now speak ont, fair Tos_ca.
32
LENTO GRAVE ♩=56
T.
nul_la!
no_thing!
SCAR.
Non va_le quella
That test was not suf_
pp
f
(si frappone fra l'uscio e Scarpia per impedire che dia l'ordine)
(interposes herself between Scarpia and the door)
Più mosso
T.
(fa per avvicinarsi all'uscio)
(walks towards the doorway)
No! fer_ma_te!
No! you shall not!
SCAR.
prova? Rober_ti, ri_pi_gliamo.... Voi par_le_
_ficient? If not, we can re_peat it.... Will you speak
Più mosso
ff

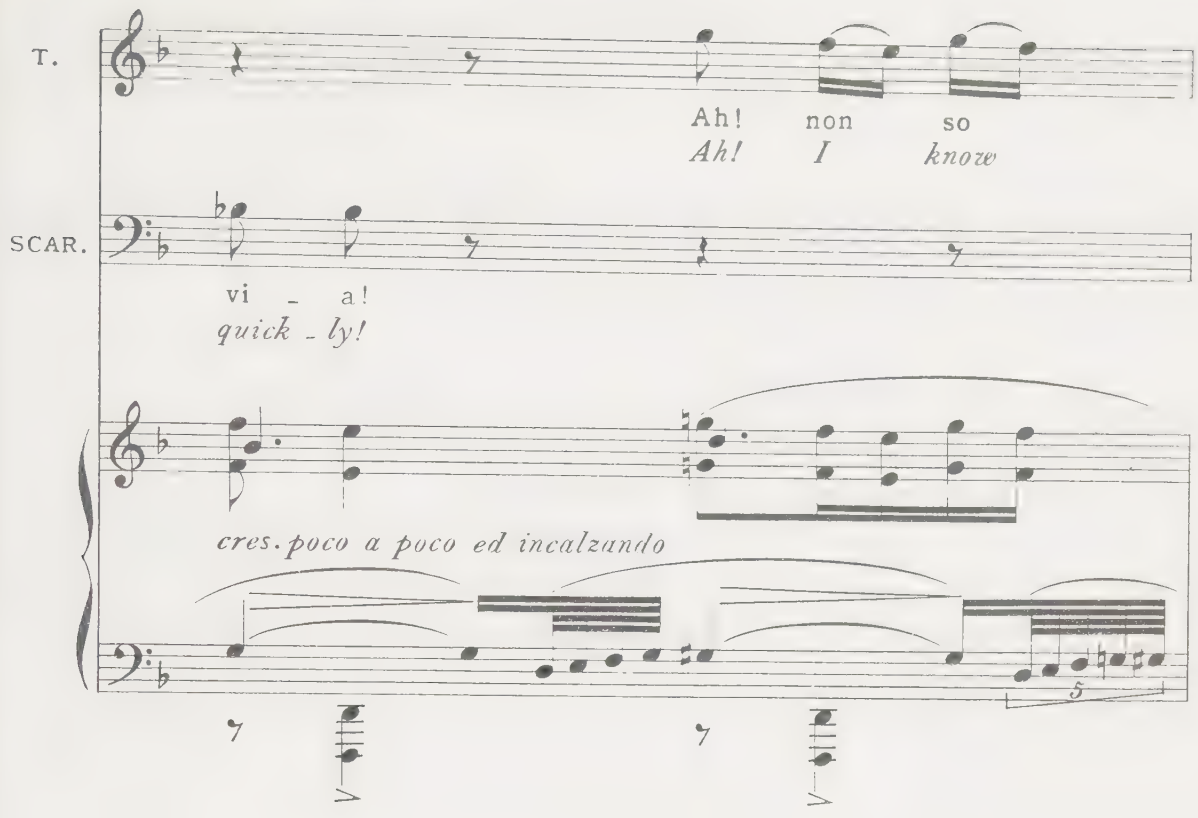

ALL.º MOD.to
T.
No! no!..... Ah!..... mo - stro..... lo.....
No! no!..... Ah!..... mon - ster..... You have
SCAR.
- re - te?
out, then?
33
ALL.º MOD.to
p
T.
stra - zi, ah! mo - stro, lo stra - zi, l'uc -
hurt him. You de - mon incarnate, you will
rit.
f rit.
T.
- ci - di..... ah!..... l'uc - ci - di!
kill him..... You..... will kill him!
rit.
SCARPIA
Lo
Your
rit.

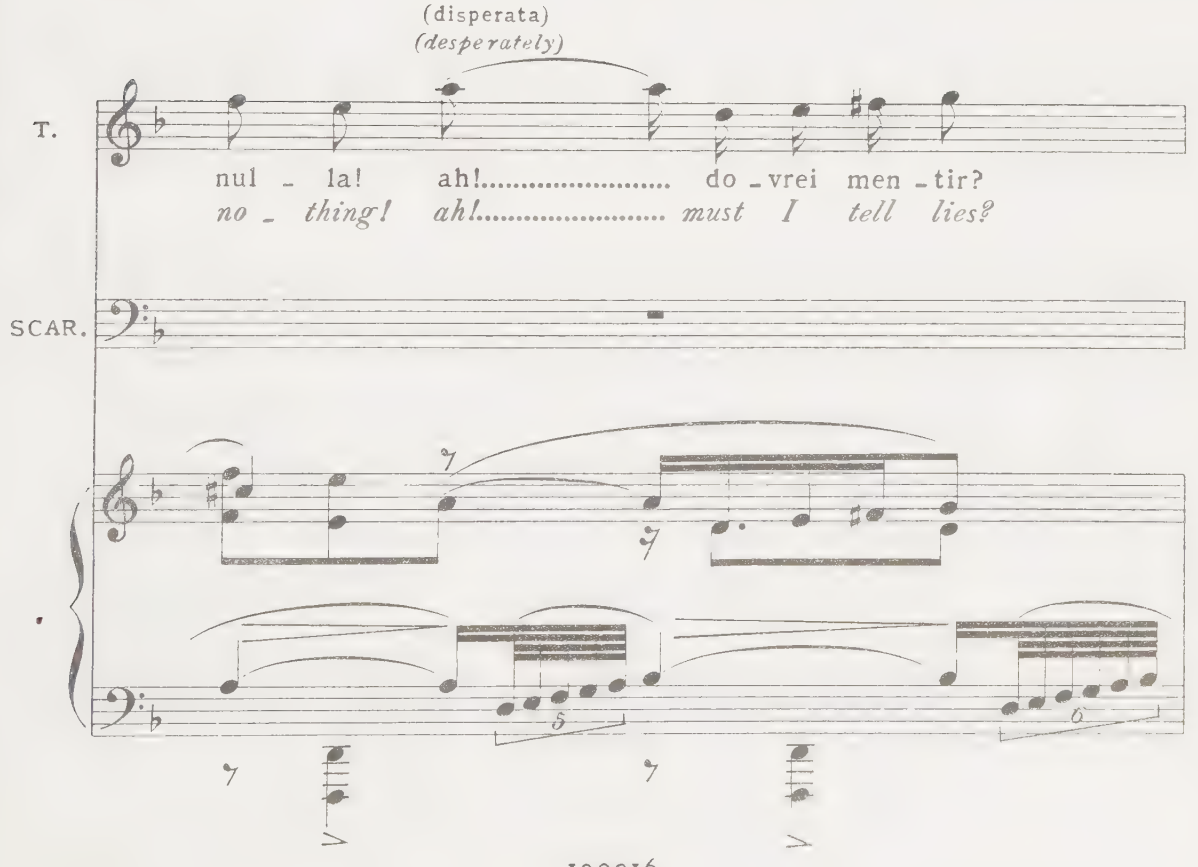

SCAR.
rit.
rit.
stra - zia quel vo - stro si - len - zio..... as - sai
ob - stinate silence 'tis that hurts him..... worse than
rit.
rit.
TOSCA
stringendo
Tu ri - di..... all'or - ri - da
You laugh, wretch..... You laugh at his
(ride)
(he laughs)
SCAR.
più.....
I do
stringendo
T.
pe - na?
anguish?
(con entusiasmo)
(enthusiastically)
SCAR.
Mai To - sca alla sce - na più tra - gi - ca fu!
More tra - gi - cal Tos - ca was ne'er on the stage!
34
f
f

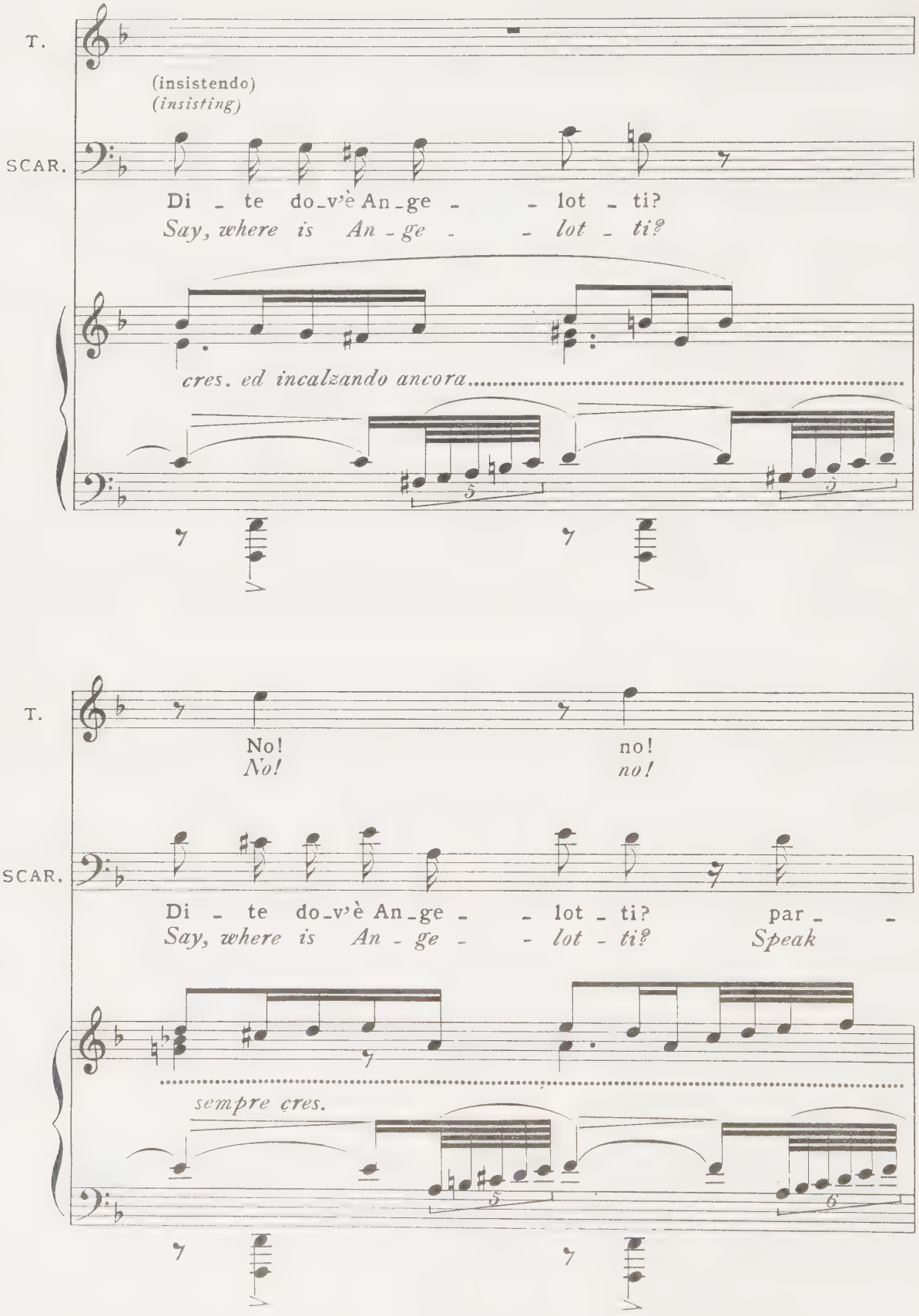
(Tosca, inorridita, si allontana da Scarpia che, preso da subitaneo senso di ferocia, si rivolge a
(Tosca withdraws in terror Scar. who turns towards Spoletta in a transport of ferocity)

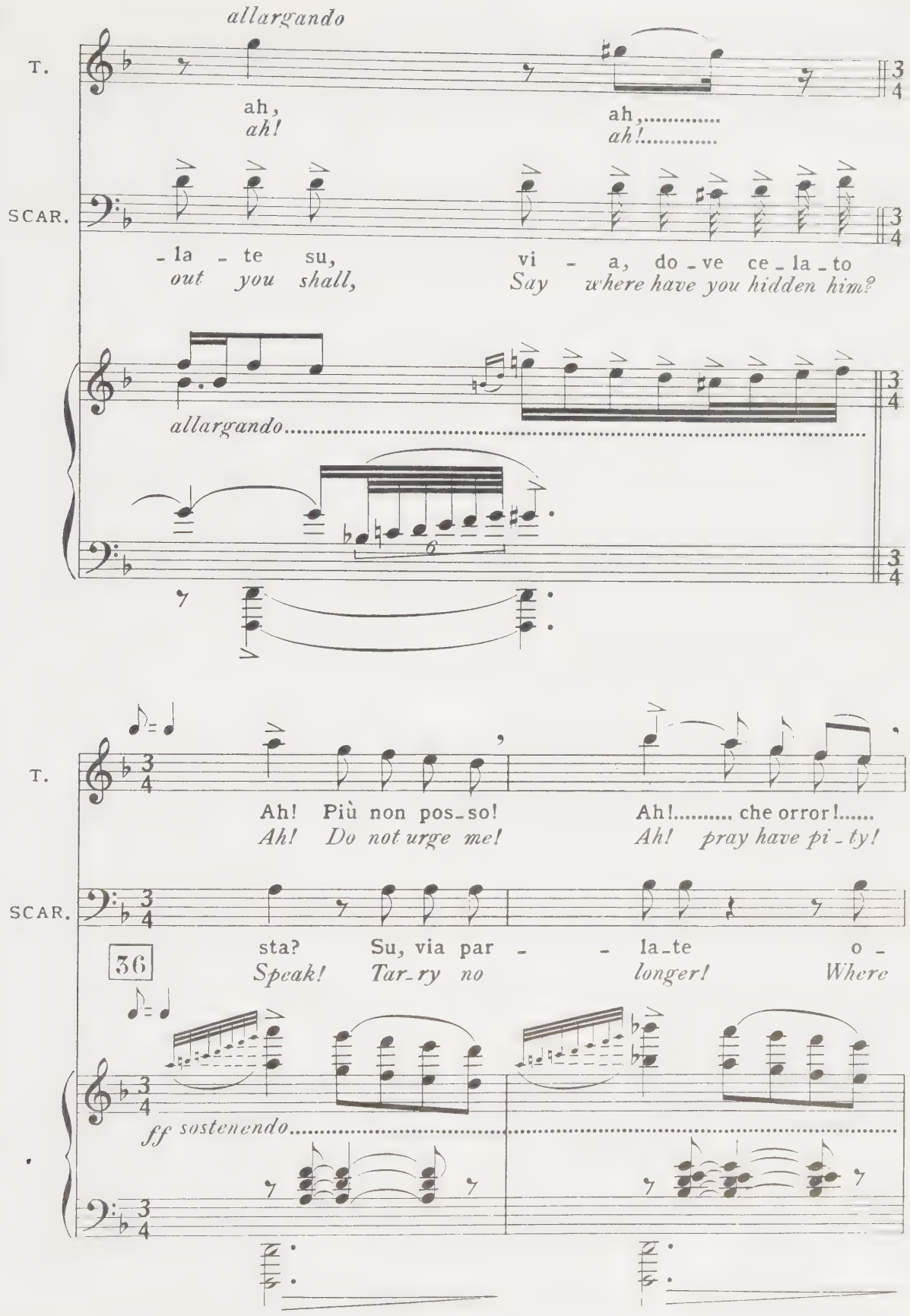


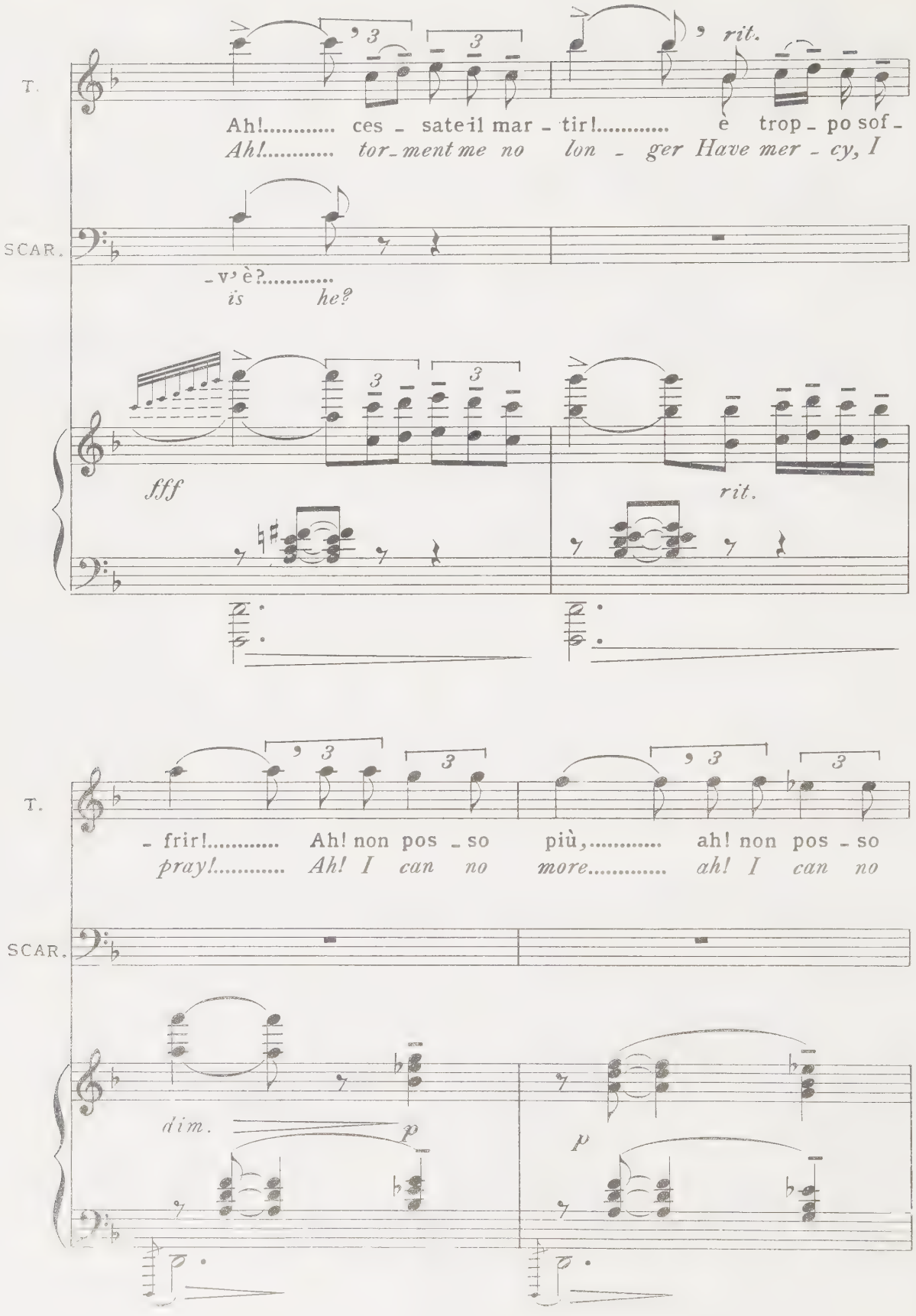

Iº Tempo
CAV.
Vi sfi - do!
I de - fy you!
(a Tosca)
(to Tosca)
(gridando a Roberti)
(to Roberti)
SCAR.
Più for - te! più for - te!
Still harder! still harder!
Par -
Speak
35
Iº Tempo
p
3
TOSCA
Che di - re?
What shall I say?
SCAR.
- la - te...
out then...
Su,
Now,
cantando
5
6


T.
Ah! non so
Ah! I know
SCAR.
vi - a!
quick - ly!
cres. poco a poco ed incalzando


(disperata)
(desperately)
T.
nul - la! ah!..... do - vrei men - tir?
no - thing! ah!..... must I tell lies?
SCAR.

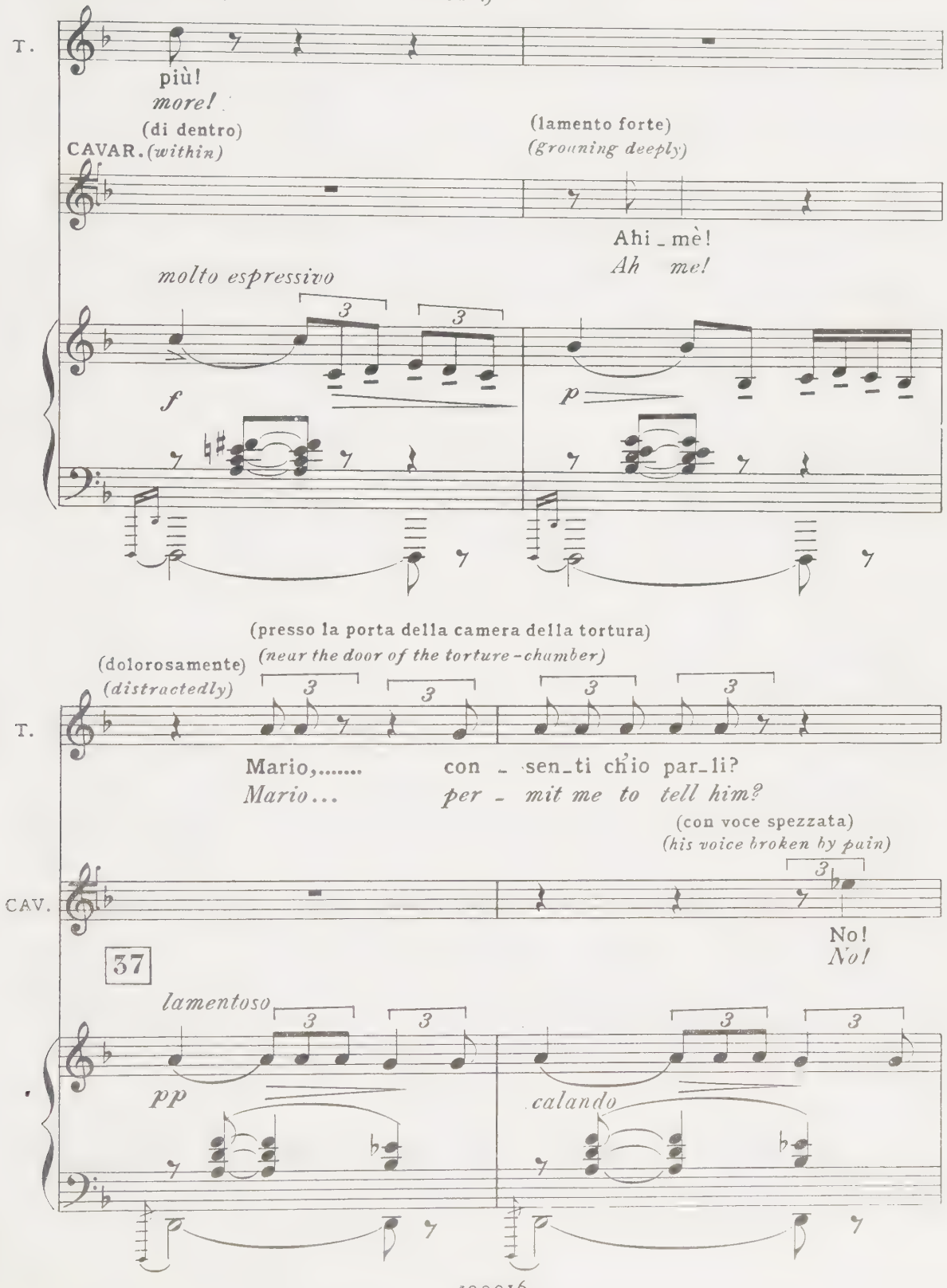

T.
(insistendo)
(insisting)
SCAR.
Di - te do-v'è An-ge - - lot - ti?
Say, where is An-ge - - lot - ti?
cres. ed incalzando ancora
T.
No!
no!
No!
no!
SCAR.
Di - te do-v'è An-ge - - lot - ti? par - -
Say, where is An - ge - - lot - ti? Speak
sempre cres.

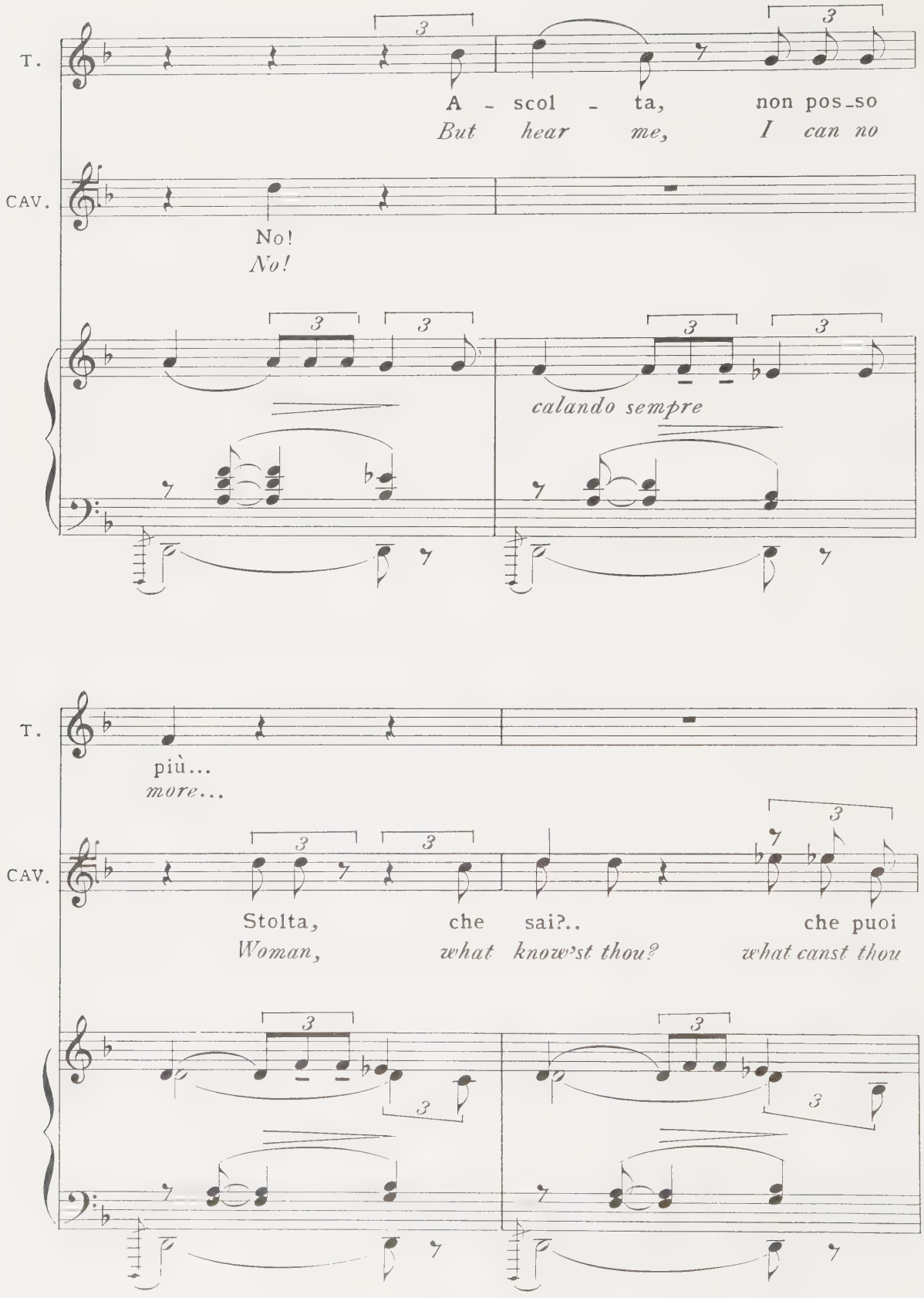

allargando
T.
ah,
ah!
ah,.....
ah!.....
SCAR.
- la - te su,
out you shall,
vi - a, do - ve ce - la - to
Say where have you hidden him?
allargando.....
6
T.
Ah! Più non pos - so!
Ah! Do not urge me!
Ah!..... che orror!.....
Ah! pray have pi - ty!
SCAR.
36
sta?
Speak!
Su, via par - - la - te
Tar - ry no
o -
longer!
Where
ff sostenendo.....

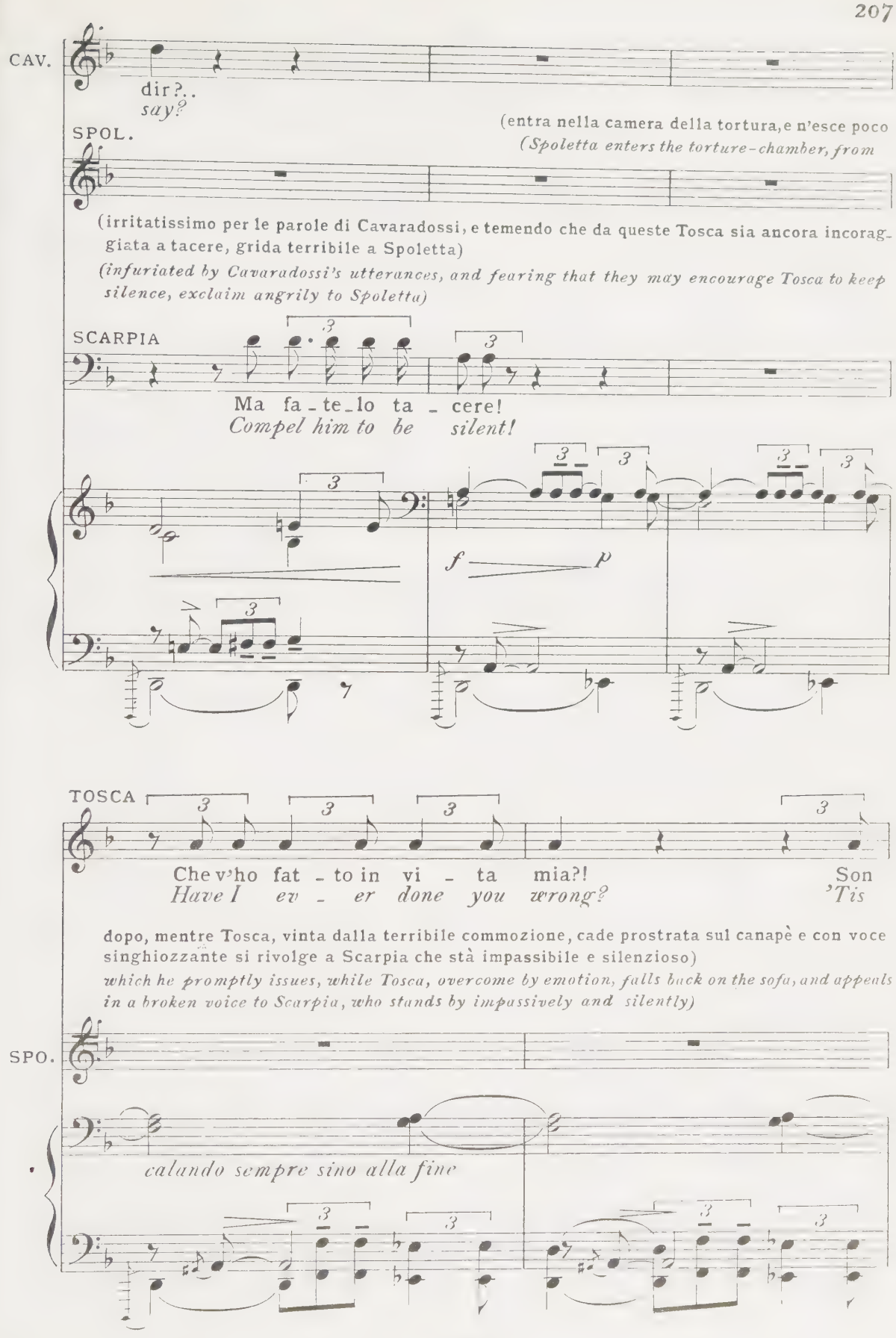

T.
Ah!..... ces - sate il mar - tir!..... è trop - po sof -
Ah!..... tor - ment me no lon - ger Have mer - cy, I
rit.
SCAR.
- v' è?.....
is he?
fff
rit.
T.
- frir!..... Ah! non pos - so più,..... ah! non pos - so
pray!..... Ah! I can no more..... ah! I can no
SCAR.
dim.
p
p

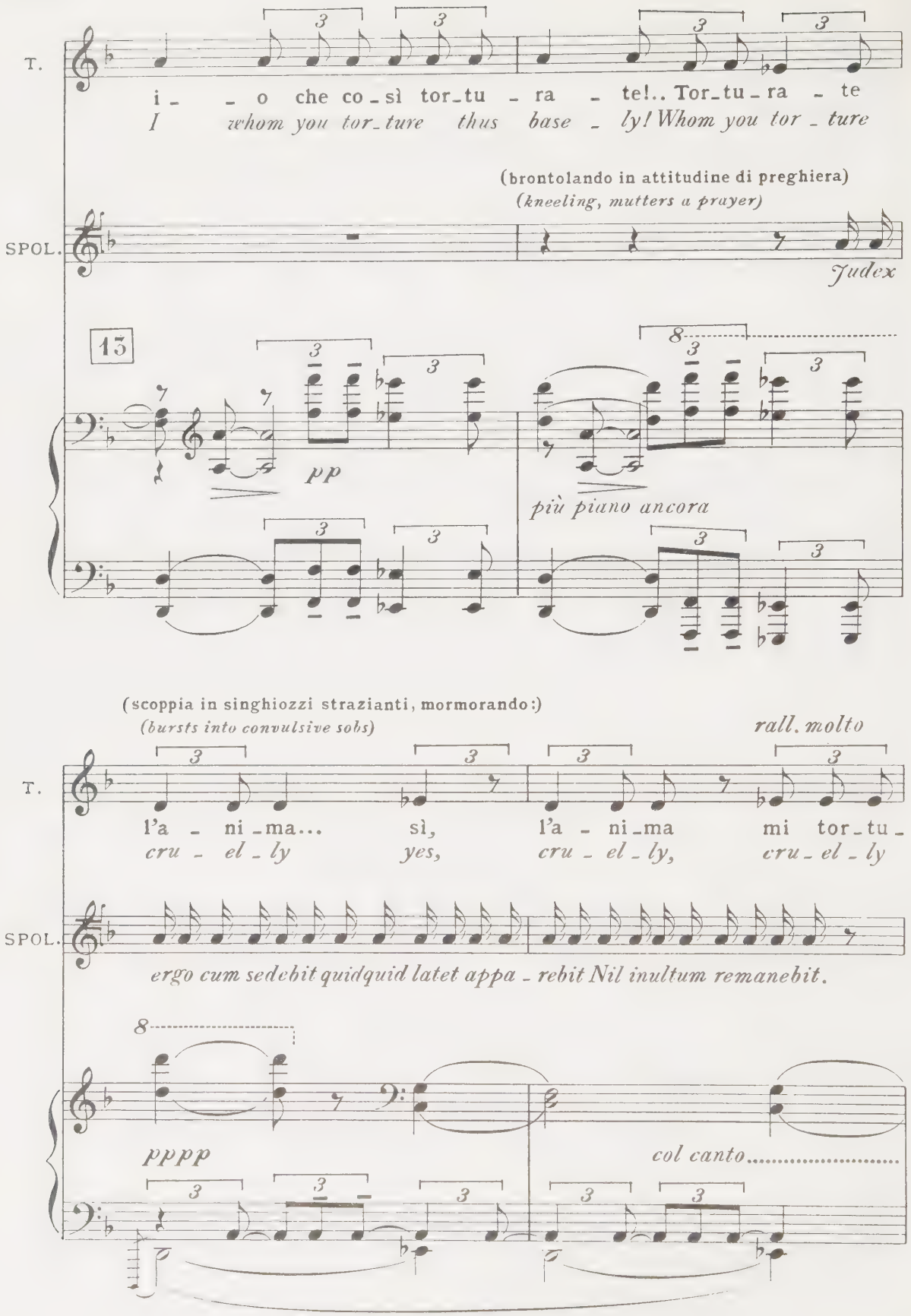
(si rivolge supplichevole a Scarpia, il quale fa cenno a Spoletta di lasciare avvicinare Tosca: questa va presso l'uscio aperto, ed esterrefatta alla vista dell'orribile scena, si rivolge a Cavaradossi)

(At a sign from Scar., Spol. allows Tosca to approach the open door. Horror-stricken by what she sees, she advances towards Cav.)



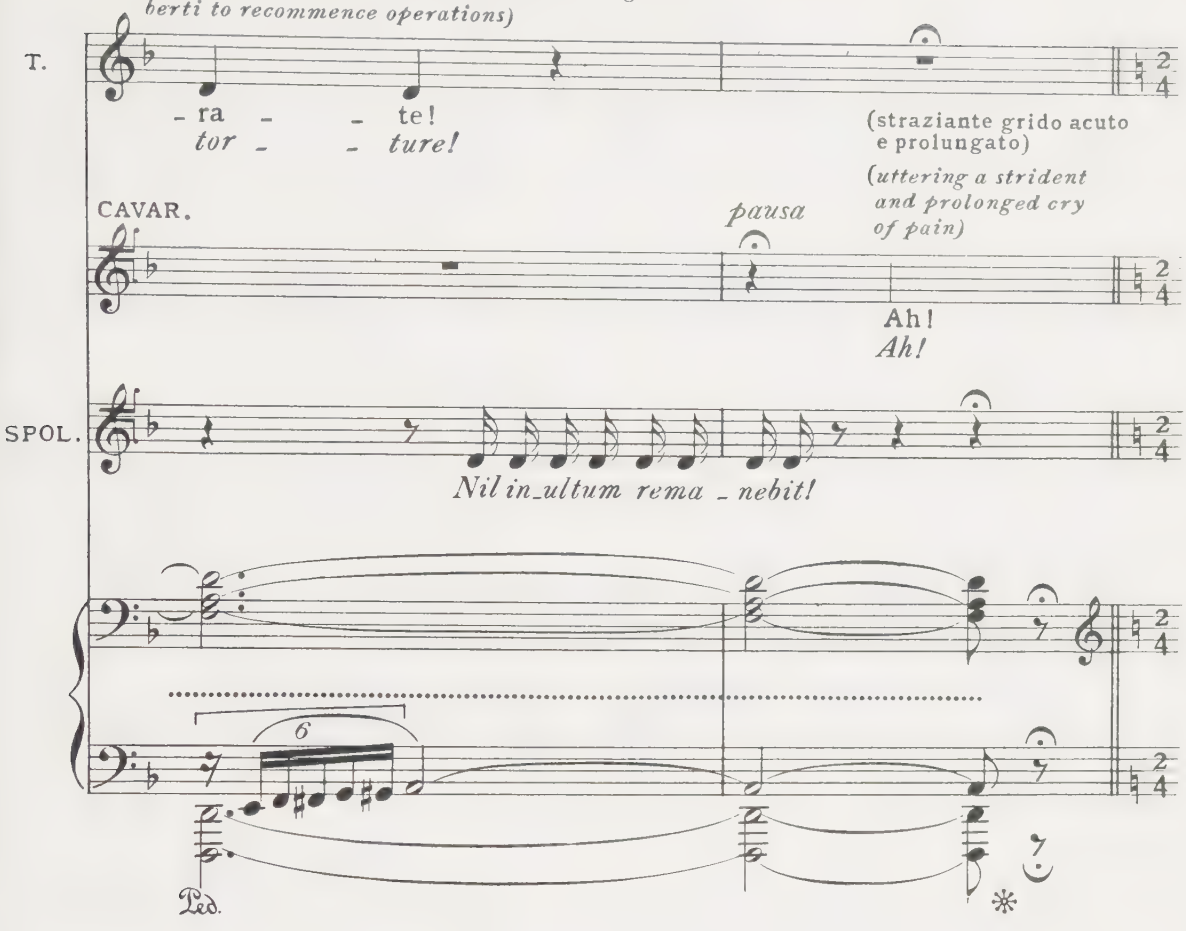

T.
A - scol - ta, non pos-so
But hear me, I can no
CAV.
No!
No!
calando sempre
T.
più...
more...
CAV.
Stolta, che sai?.. che puoi
Woman, what know'st thou? what canst thou


CAV.
dir?..
say?
SPOL.
(entra nella camera della tortura, e n'esce poco
(Spoletta enters the torture-chamber, from
(irritatissimo per le parole di Cavaradossi, e temendo che da queste Tosca sia ancora incoraggiata a tacere, grida terribile a Spoletta)
(infuriated by Cavaradossi's utterances, and fearing that they may encourage Tosca to keep silence, exclaim angrily to Spoletta)
SCARPIA
Ma fa - te - lo ta - cere!
Compel him to be silent!
f
p
TOSCA
Che v'ho fat - to in vi - ta mia?!
Have I ev - er done you wrong?
Son
'Tis
dopo, mentre Tosca, vinta dalla terribile commozione, cade prostrata sul canapè e con voce singhiozzante si rivolge a Scarpia che stà impassibile e silenzioso)
which he promptly issues, while Tosca, overcome by emotion, falls back on the sofa, and appeals in a broken voice to Scarpia, who stands by impassively and silently)
SPO.
calando sempre sino alla fine


T.
i - - o che co - sì tor - tu - ra - te!.. Tor - tu - ra - te
I whom you tor - ture thus base - ly! Whom you tor - ture
(brontolando in attitudine di preghiera)
(kneeling, mutters a prayer)
SPOL.
Judex
13
pp
più piano ancora
(scoppia in singhiozzi strazianti, mormorando:)
(bursts into convulsive sobs)
rall. molto
T.
l'a - ni - ma... sì, l'a - ni - ma mi tor - tu -
cru - el - ly yes, cru - el - ly, cru - el - ly
SPOL.
ergo cum sedebit quidquid latet appa - rebit Nil inultum remanebit.
pppp
col canto.....

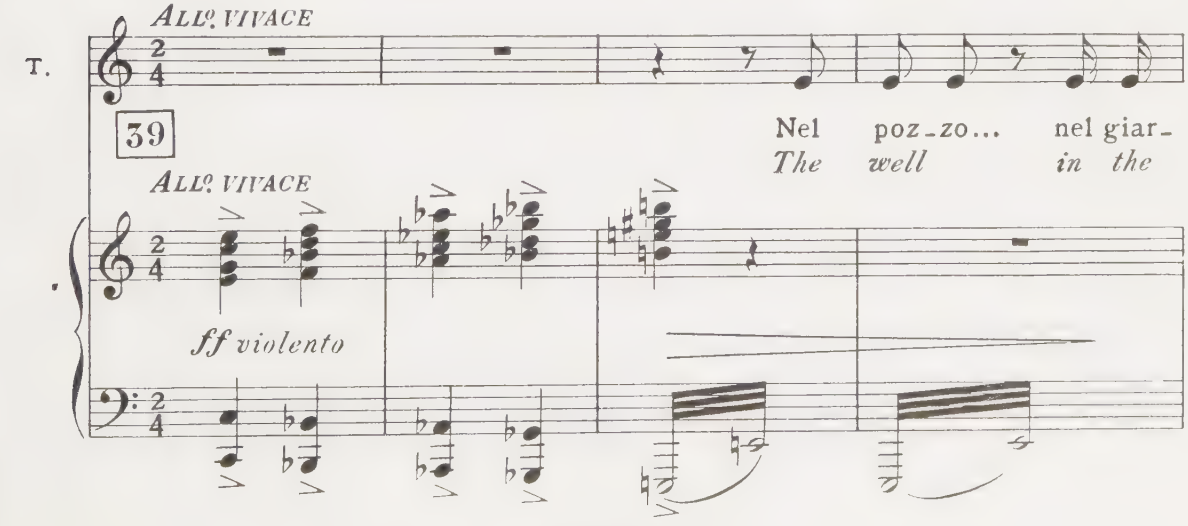
(Scarpia, approfittando dell'accasciamento di Tosca, va presso la camera della tortura e fa cenno di ri - cominciare il supplizio)

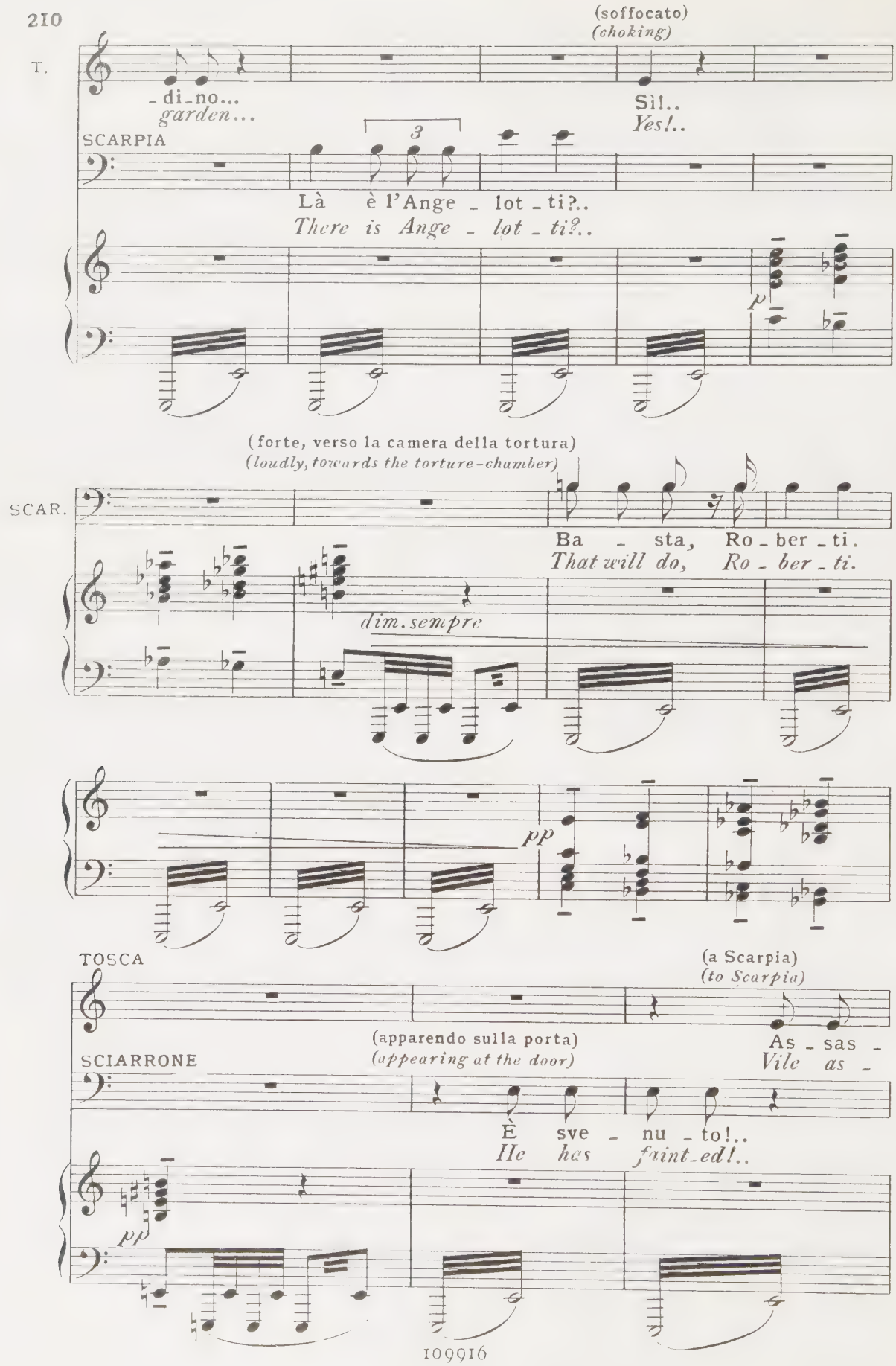
(Scarpia, profiting by Tosca's prostration, goes up to the door of the torture-chamber and signals Roberti to recommence operations)

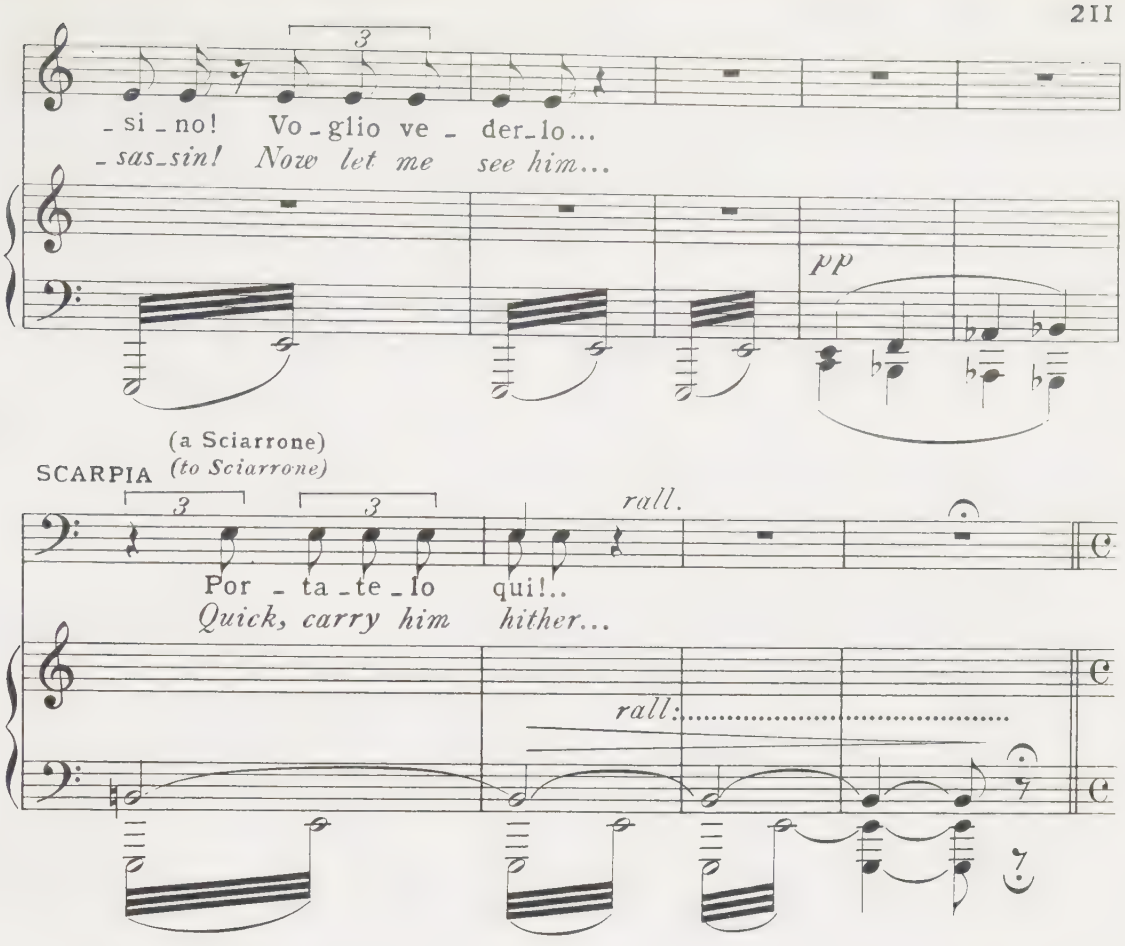


(al grido di Cavaradossi, Tosca si alza di scatto e subito, con voce soffocata, dice rapidamente a Scarpia:)

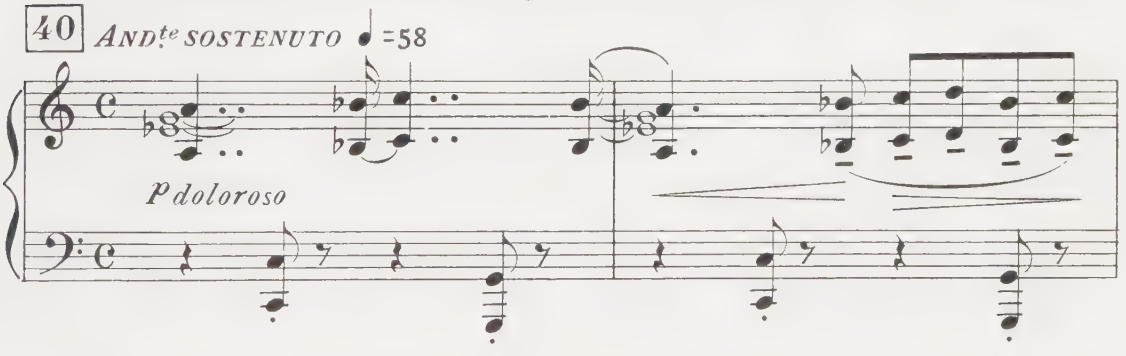
(when Cav. cries aloud, Tosca rises from the sofa, and in a stifled voice says hurriedly to Scarpia:)



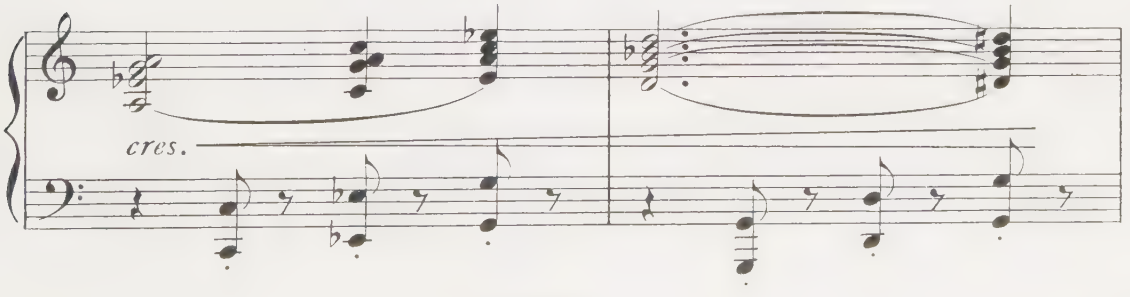

(soffocato)
(choking)
T.
- di - no...
garden...
Sì!..
Yes!..
SCARPIA
3
Là è l'Ange - lot - ti?..
There is Ange - lot - ti?..
p
(forte, verso la camera della tortura)
(loudly, towards the torture-chamber)
SCAR.
Ba - sta, Ro - ber - ti.
That will do, Ro - ber - ti.
dim. sempre
pp
TOSCA
(a Scarpia)
(to Scarpia)
SCIARRONE
(apparendo sulla porta)
(appearing at the door)
As - sas -
Vile as -
È sve - nu - to!..
He has faint-ed!..
pp



(appare Cavaradossi svenuto portato dai birri e vien deposto sul canapè--Tosca corre a lui,
(Cavar., swooning, is carried in by the agents and deposited on the sofa. Tosca rushes towards

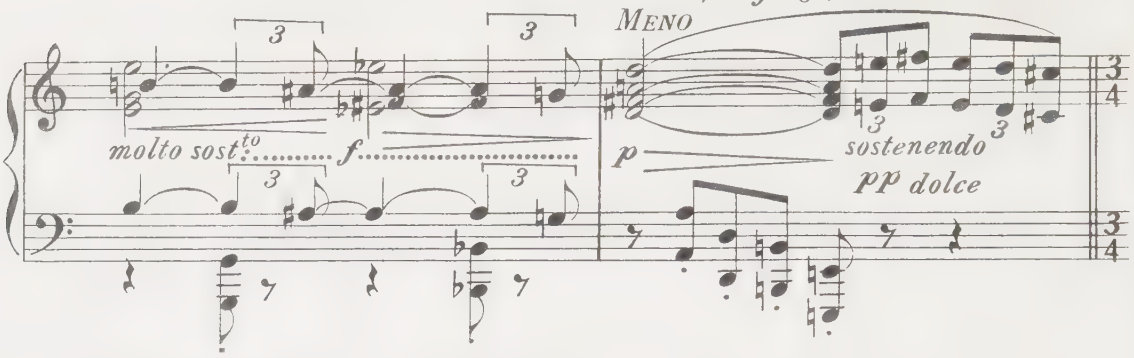


ma è presa da orrore alla vista di Cavaradossi tutto insanguinato, e s'arresta cuoprendosi
him, but is stricken by horror when she see him bleeding, and stands still, covering her eyes

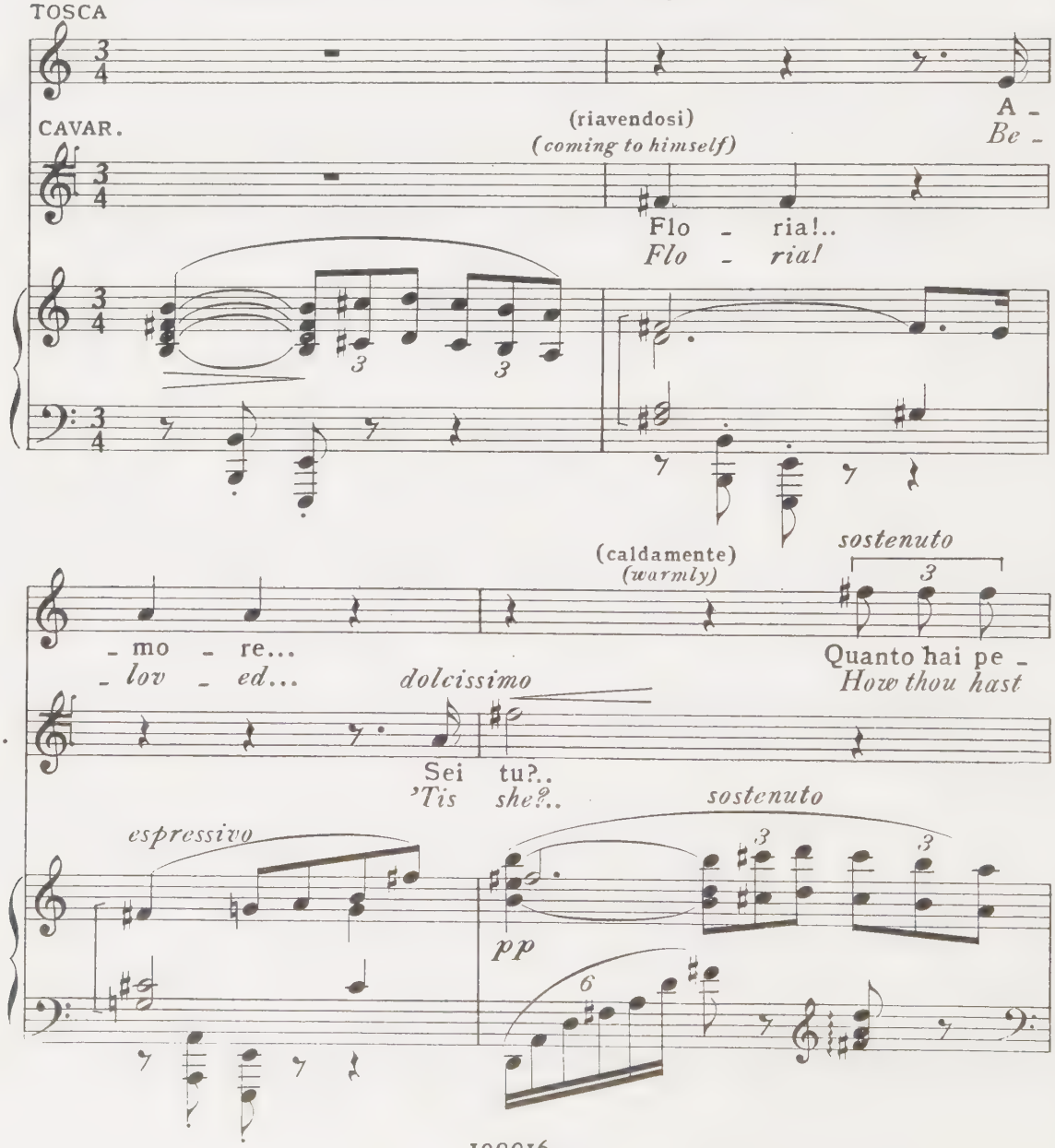


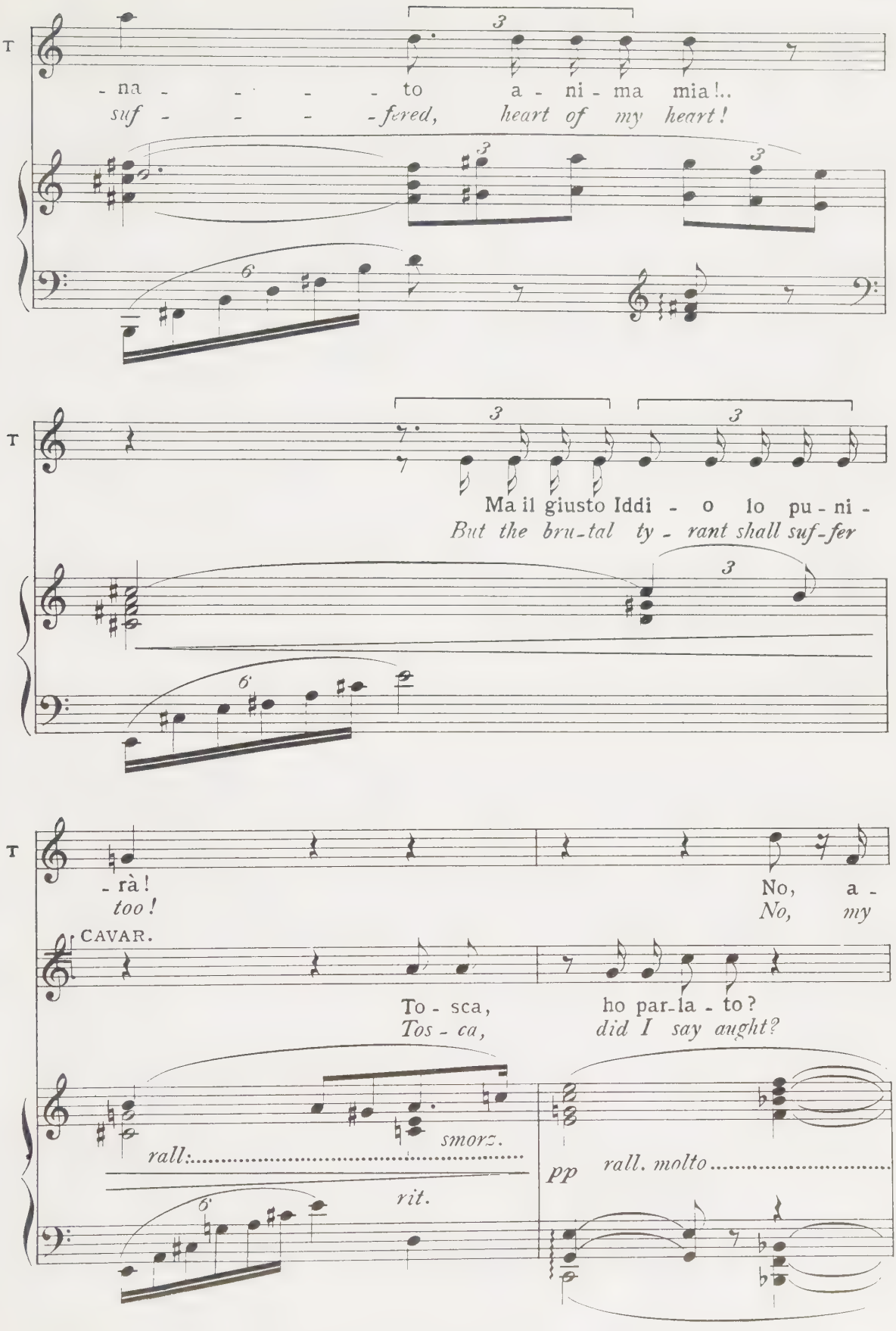
gli occhi colle mani)
with her hands. Then, ashamed of her weakness she kneels down by Cav. lavishing kisses and

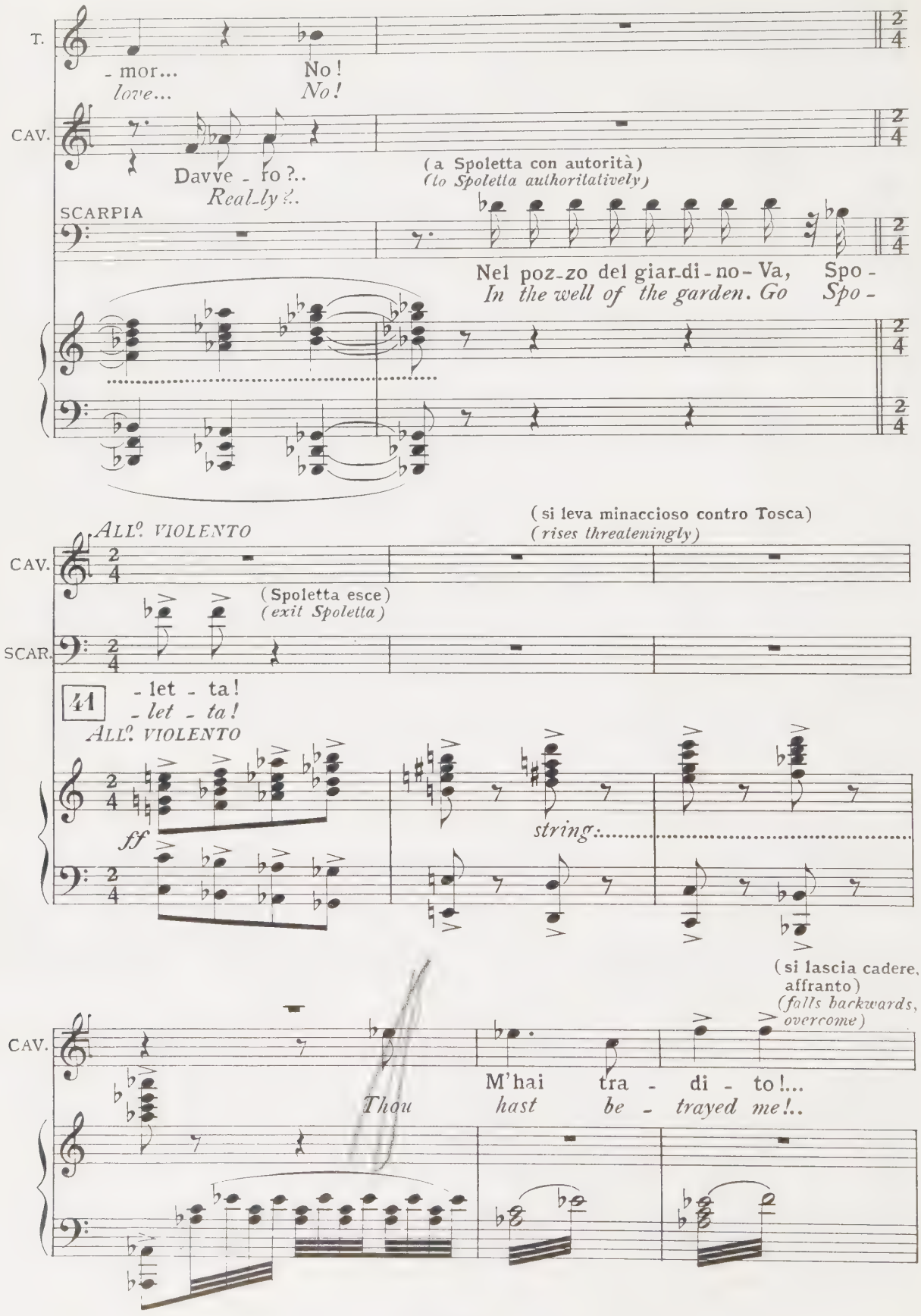
(vergognosa della sua debolezza si avvicina
(Sciarrone, il Giudice, Roberti, lo Scrivano,
(Sciarr., the Judge, Roberti and the clerk exe-

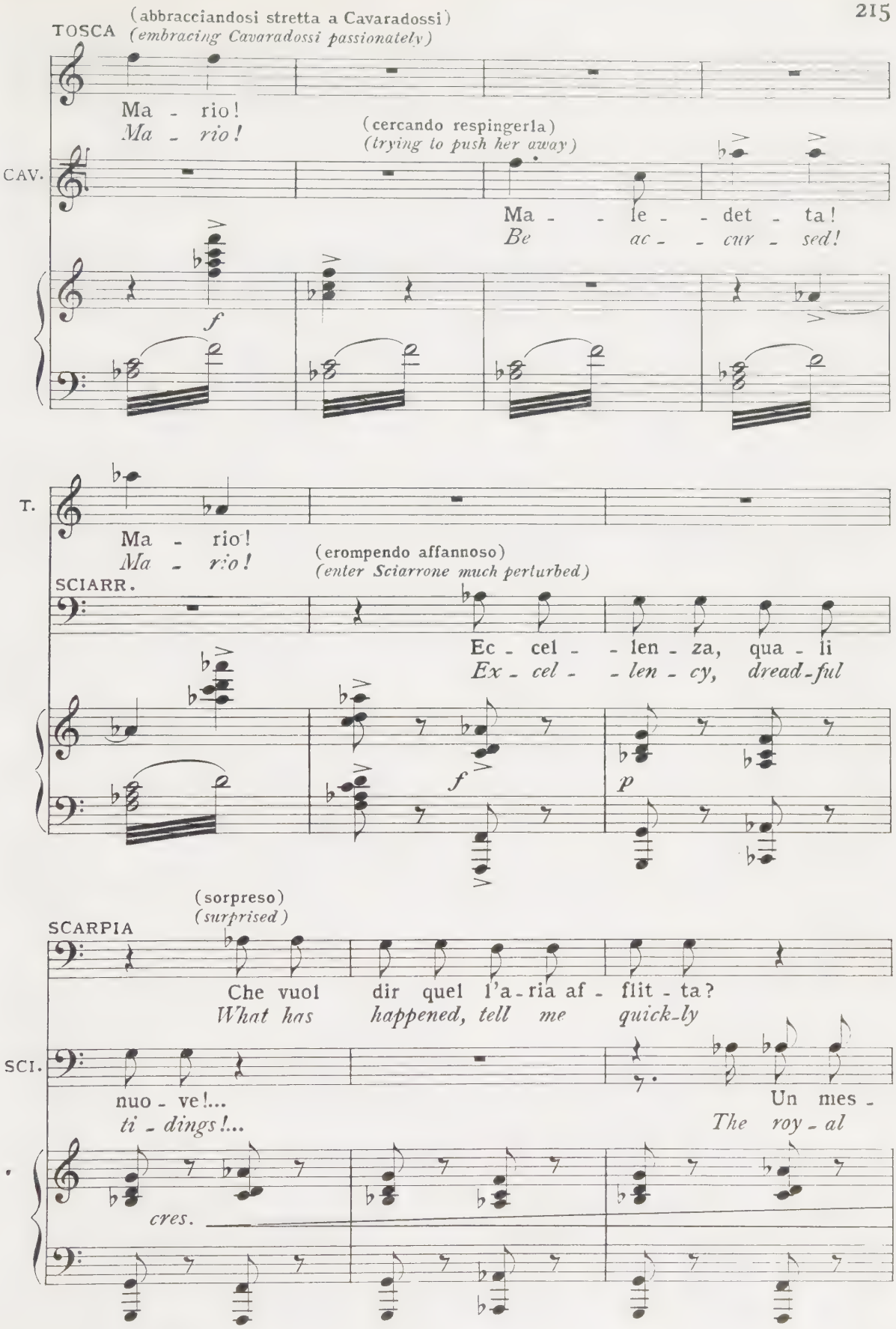


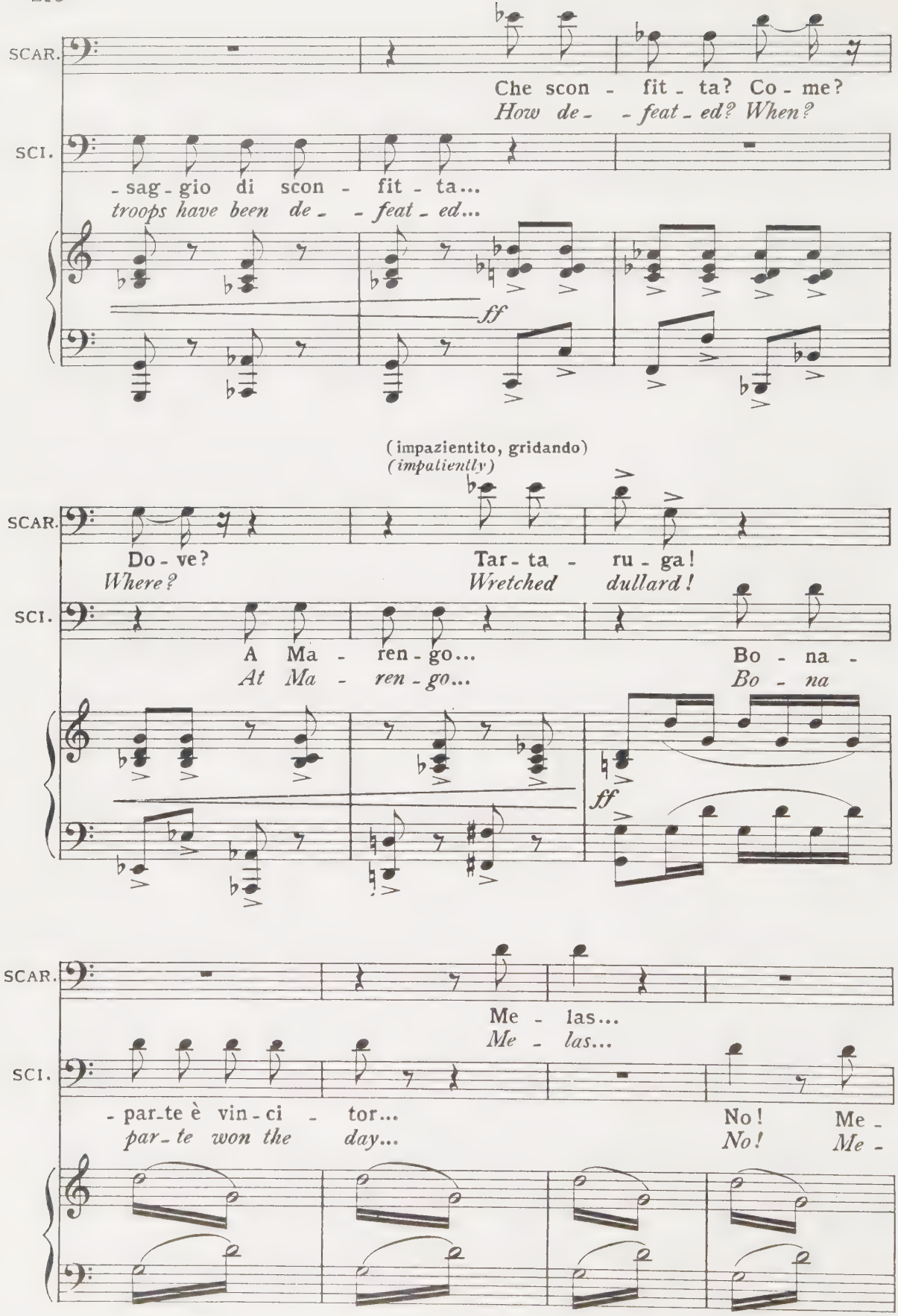
a Cavaradossi cuoprendolo di baci e lagrime)
tears upon him)
escono dal fondo; i birri e Spoletta ad un cenno di Scarpia, rimangono)
unt C. Spol. and the agents remain behind in obedience to a sign made by Scar.)

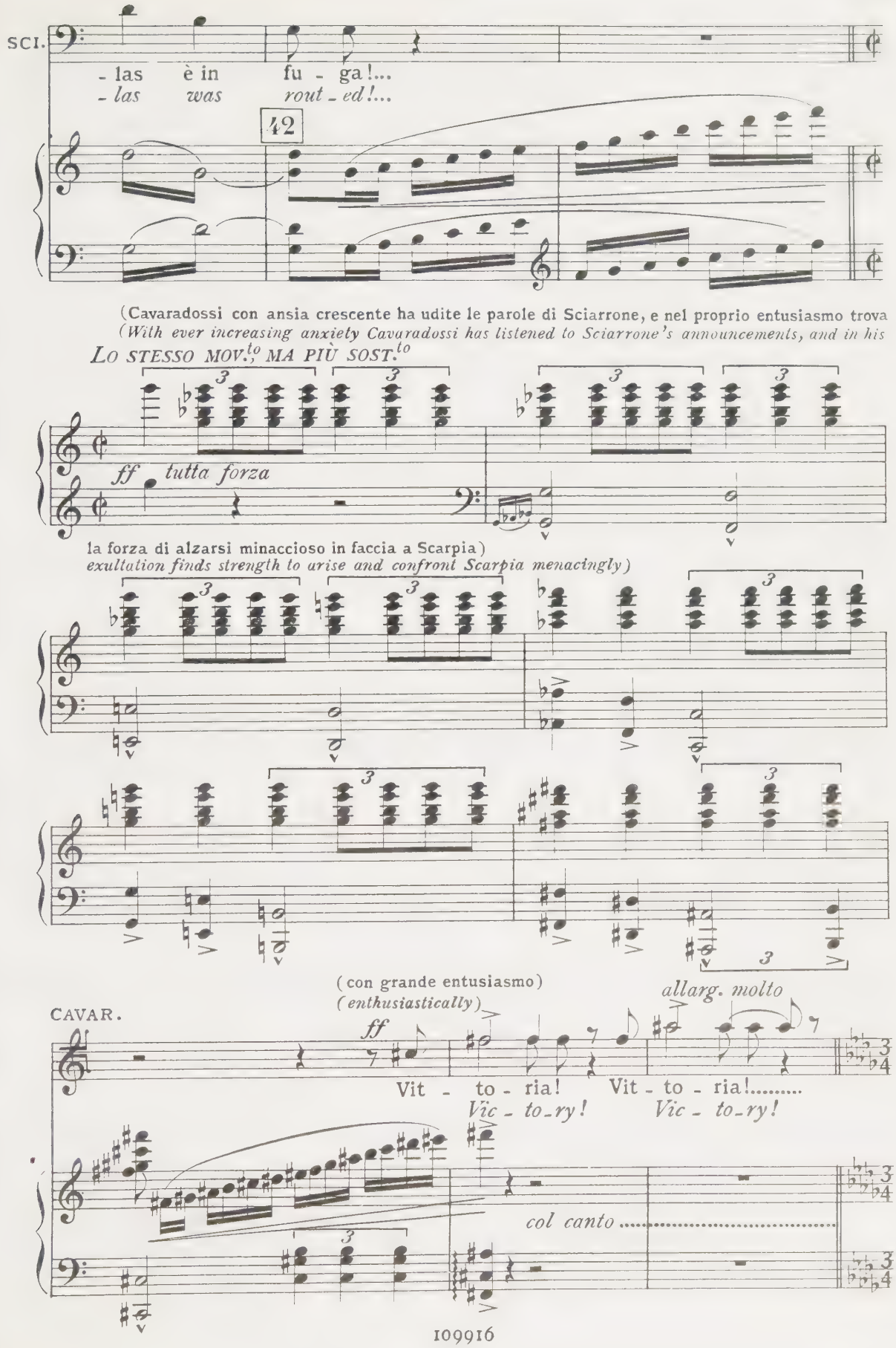


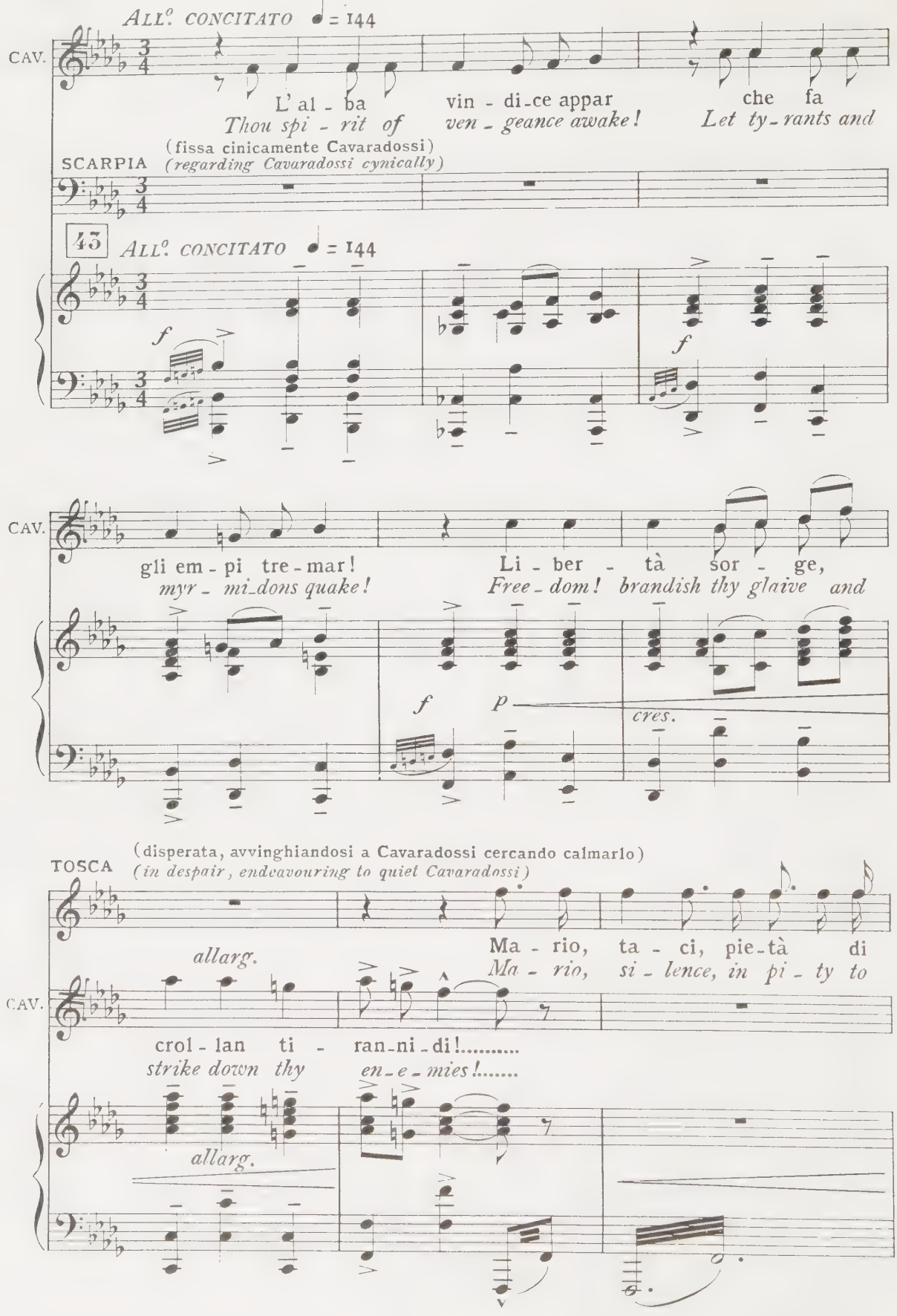

T
- na - - - - - to a - ni - ma mia!..
suf - - - - - fered, heart of my heart!
T
Ma il giusto Iddi - o lo pu - ni -
But the bru-tal ty - rant shall suf-fer
T
- rà!
too!
No, a -
No, my
CAVAR.
To - sca, ho par-la - to?
Tos - ca, did I say aught?
rall.
smorz.
rit.
pp
rall. molto

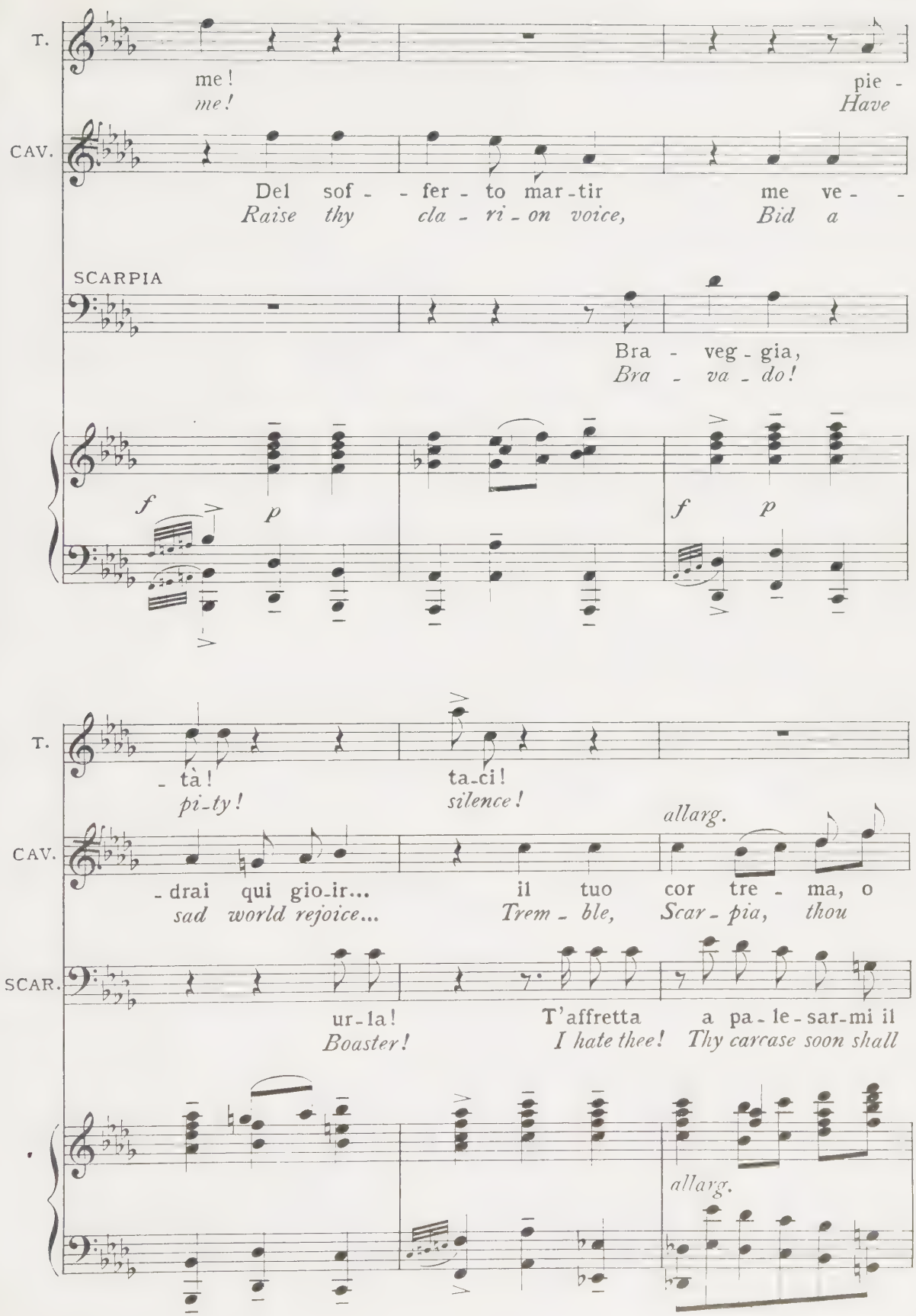

T.
- mor...
love...
No!
No!
CAV.
Davve - ro?..
Real-ly?..
(a Spoletta con autorità)
(to Spoletta authoritatively)
SCARPIA
Nel poz-zo del giar-di-no- Va, Spo -
In the well of the garden. Go Spo -
ALL°. VIOLENTO
(si leva minaccioso contro Tosca)
(rises threateningly)
CAV.
(Spoletta esce)
(exit Spoletta)
SCAR.
41
- let - ta!
- let - ta!
ALL°. VIOLENTO
ff
string.
(si lascia cadere, affranto)
(falls backwards, overcome)
CAV.
M'hai tra - di - to!...
Thou hast be - trayed me!..

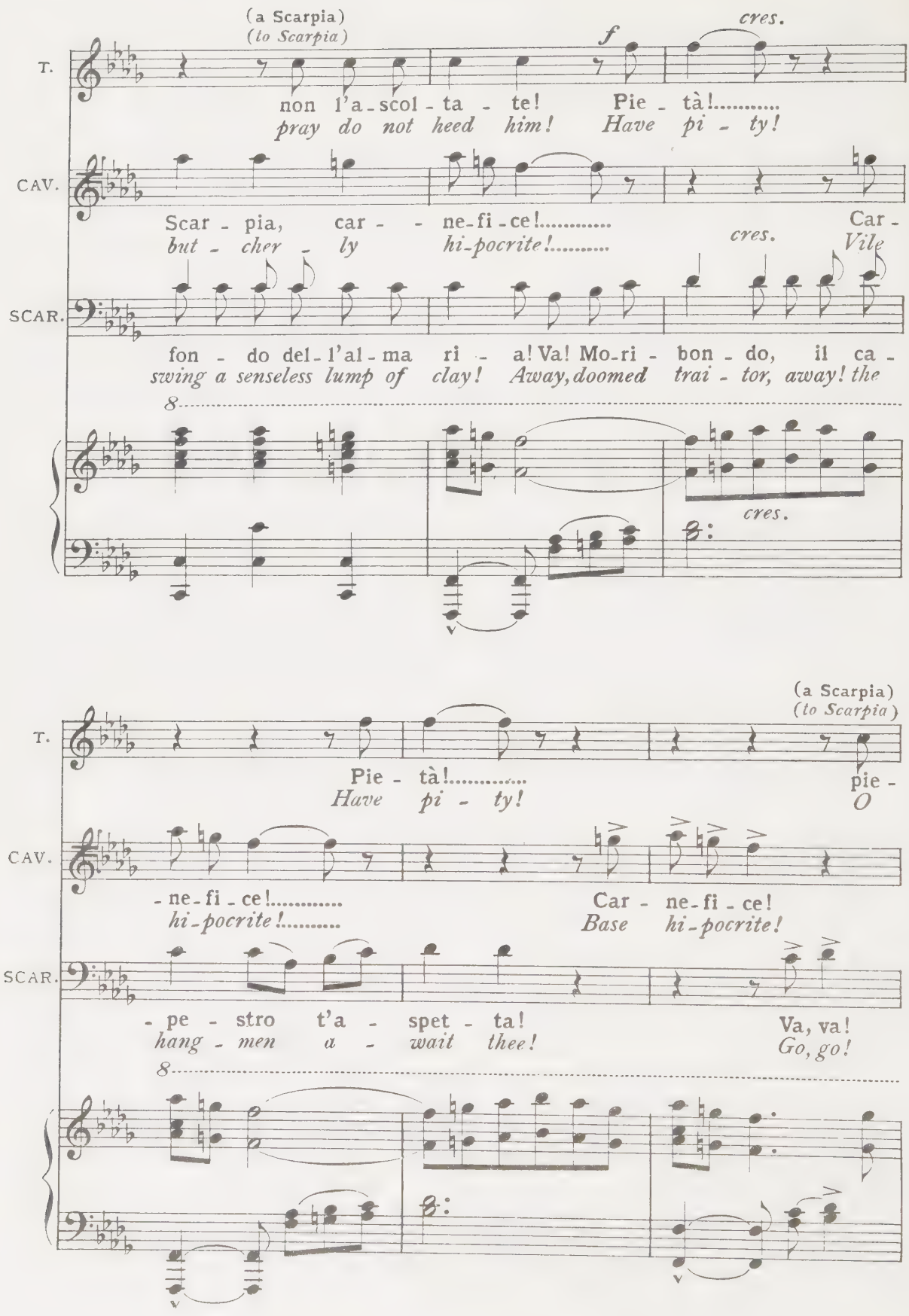

TOSCA
(abbracciandosi stretta a Cavaradossi)
(embracing Cavaradossi passionately)
Ma - rio!
Ma - rio!
CAV.
(cercando respingerla)
(trying to push her away)
Ma - le - det - ta!
Be ac - cur - sed!
f
T.
Ma - rio!
Ma - rio!
SCIARR.
(erompendo affannoso)
(enter Sciarrone much perturbed)
Ec - cel - len - za, qua - li
Ex - cel - len - cy, dread-ful
f
p
SCARPIA
(sorpreso)
(surprised)
Che vuol dir quel l'a-ria af - flit - ta?
What has happened, tell me quick-ly
SCI.
nuo - ve!...
ti - dings!...
Un mes -
The roy - al
cres.

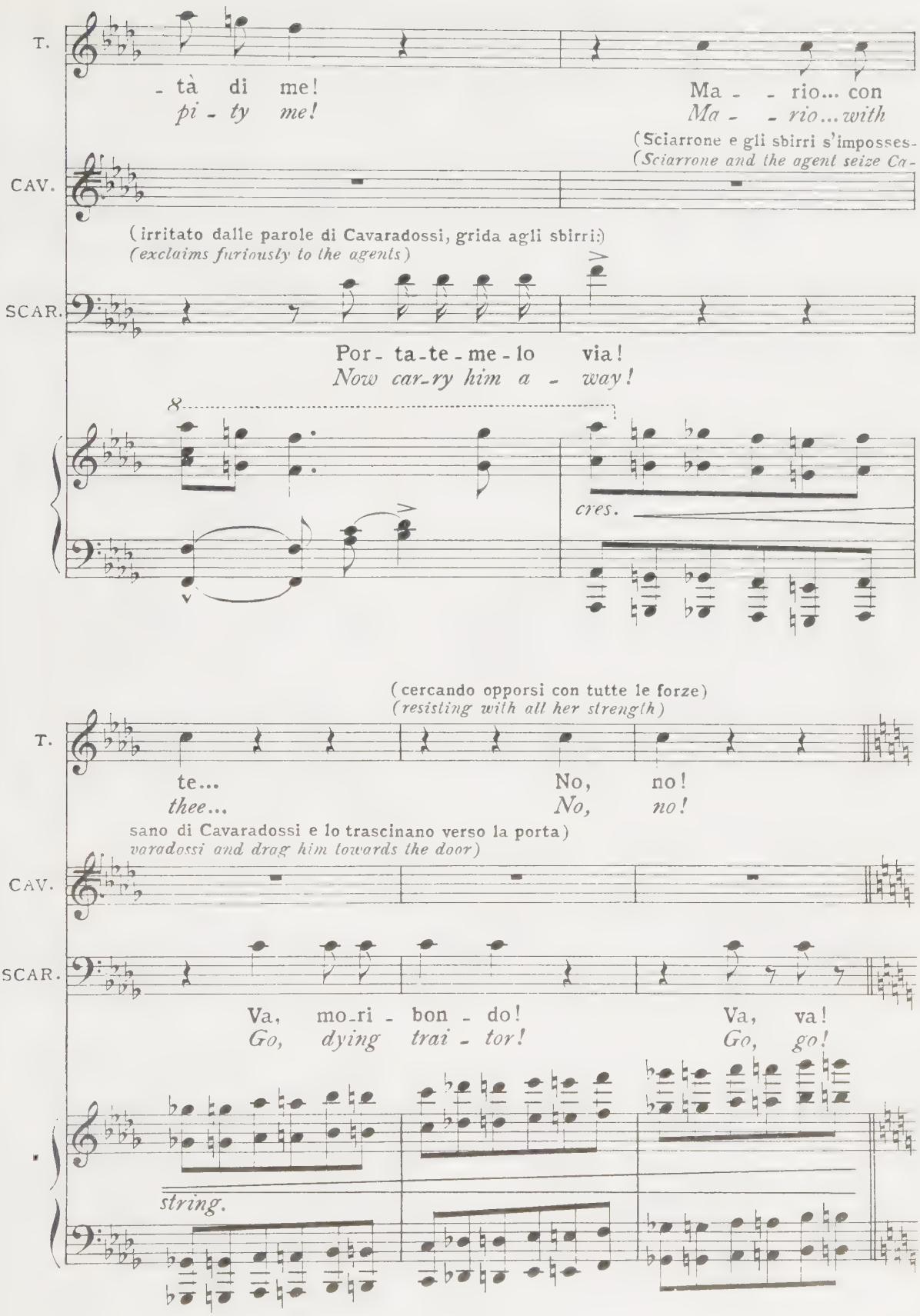

SCAR.
Che scon - fit - ta? Co - me?
How de - - feat - ed? When?
SCI.
- sag - gio di scon - fit - ta...
troops have been de - - feat - ed...
ff
(impazientito, gridando)
(impatiently)
SCAR.
Do - ve?
Where?
Tar - ta - ru - ga!
Wretched dullard!
SCI.
A Ma - ren - go...
At Ma - ren - go...
Bo - na -
Bo - na
ff
SCAR.
Me - las...
Me - las...
SCI.
- par - te è vin - ci - tor...
par - te won the day...
No! Me -
No! Me -

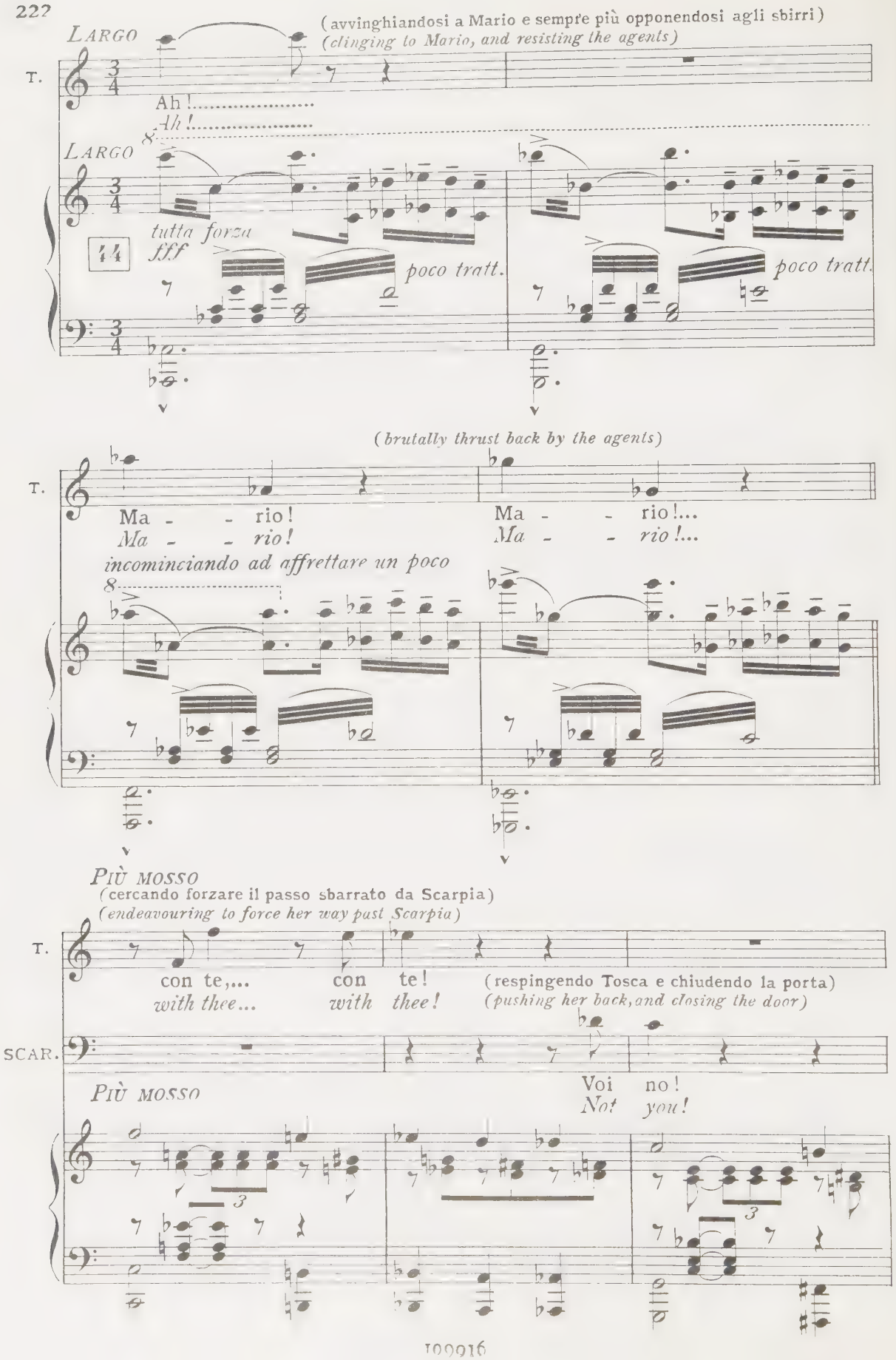

SCI.
- las è in fu - ga!...
- las was rout - ed!...
42
(Cavaradossi con ansia crescente ha udite le parole di Sciarrone, e nel proprio entusiasmo trova
(With ever increasing anxiety Cavaradossi has listened to Sciarrone's announcements, and in his
LO STESSO MOV.to MA PIÙ SOST.to
ff tutta forza
la forza di alzarsi minaccioso in faccia a Scarpia)
exultation finds strength to arise and confront Scarpia menacingly)
(con grande entusiasmo)
(enthusiastically)
CAVAR.
ff
allarg. molto
Vit - to - ria! Vit - to - ria!.....
Vic - to-ry! Vic - to-ry!
col canto .....


ALL.o CONCITATO ♩ = 144
CAV.
L' al - ba vin - di-ce appar che fa
Thou spi - rit of ven - geance awake! Let ty-rants and
(fissa cinicamente Cavaradossi)
SCARPIA
(regarding Cavaradossi cynically)
43
ALL.o CONCITATO ♩ = 144
f
f
CAV.
gli em - pi tre - mar! Li - ber - tà sor - ge,
myr - mi-dons quake! Free-dom! brandish thy glaive and
f
p
cres.
(disperata, avvinghiandosi a Cavaradossi cercando calmarlo)
TOSCA
(in despair, endeavouring to quiet Cavaradossi)
Ma - rio, ta - ci, pie-tà di
Ma - rio, si - lence, in pi - ty to
allarg.
CAV.
crol - lan ti - ran-ni - di!.....
strike down thy en-e-mies!.....
allarg.

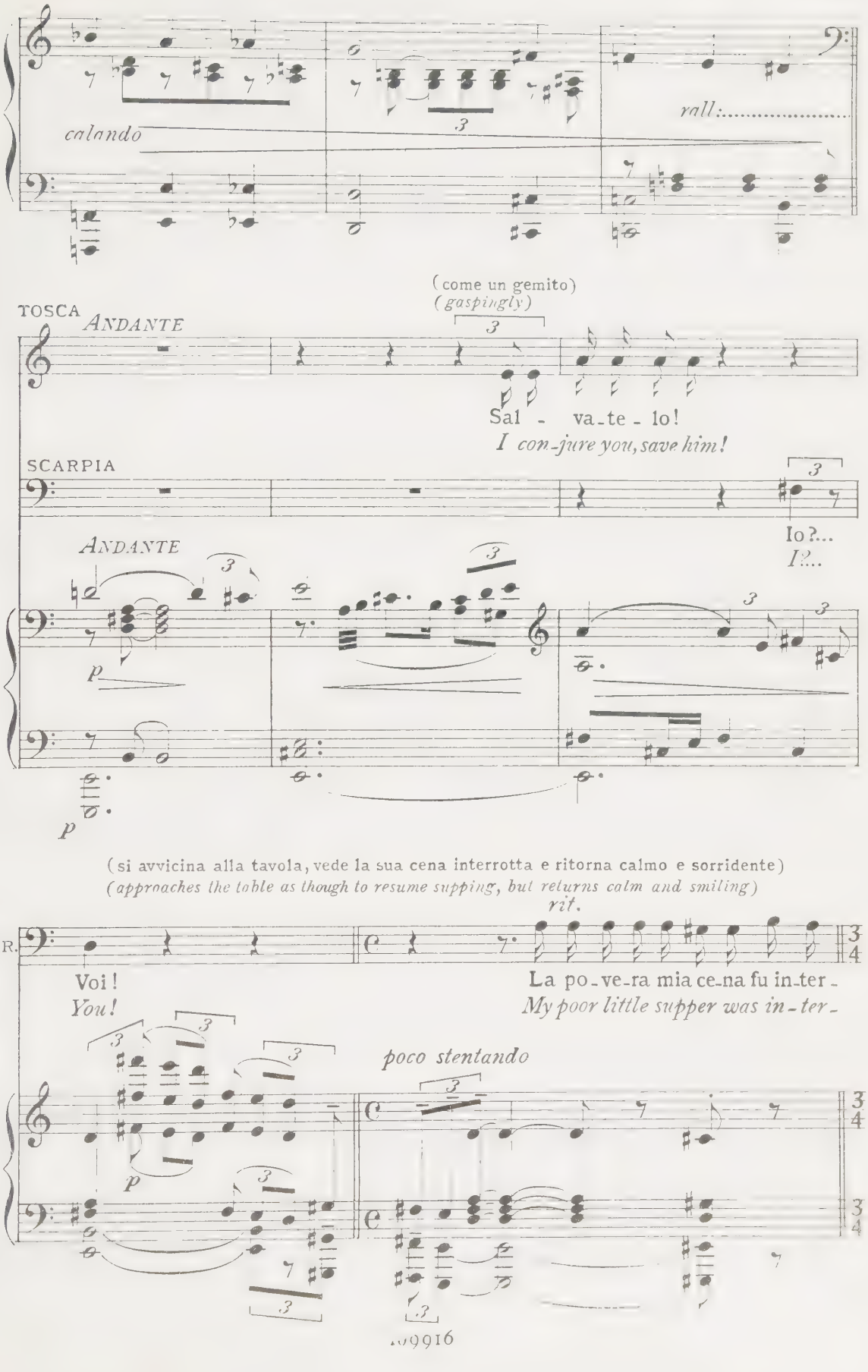

T.
me!
me!
pie -
Have
CAV.
Del sof - - fer - to mar-tir
Raise thy cla - ri - on voice,
me ve - -
Bid a
SCARPIA
Bra - veg - gia,
Bra - va - do!
f
p
f
p
T.
- tà!
pi-ty!
ta-ci!
silence!
allarg.
CAV.
- drai qui gio-ir...
sad world rejoice...
il tuo cor tre - ma, o
Trem - ble, Scar - pia, thou
SCAR.
ur-la!
Boaster!
T'affretta a pa-le-sar-mi il
I hate thee! Thy carcase soon shall
allarg.


(a Scarpia)
(to Scarpia)
f
cres.
T.
non l'a-scol-ta-te! Pie-tà!.....
pray do not heed him! Have pi-ty!
CAV.
Scar-pia, car-ne-fi-ce!..... Car-
but-cher-ly hi-pocrite!..... cres. Vile
SCAR.
fon-do del-l'al-ma ri-a! Va! Mo-ri-bon-do, il ca-
swing a senseless lump of clay! Away, doomed trai-tor, away! the
8
cres.
(a Scarpia)
(to Scarpia)
T.
Pie-tà!..... pie-
Have pi-ty! O
CAV.
-ne-fi-ce!.....
hi-pocrite!.....
Car-ne-fi-ce!
Base hi-pocrite!
SCAR.
-pe-stro t'a-spet-ta!
hang-men a-wait thee!
Va, va!
Go, go!
8

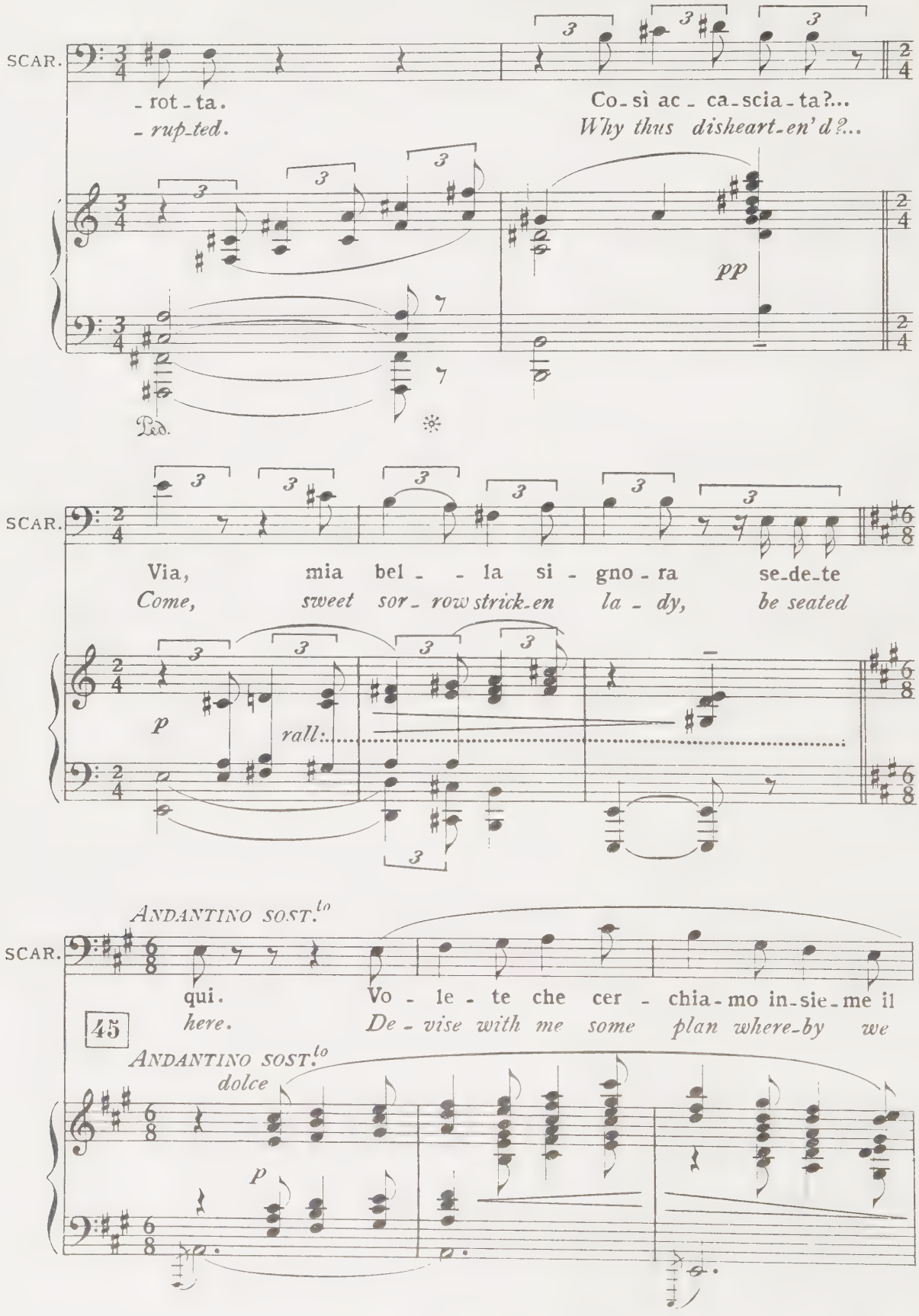

T.
- tà di me!
pi - ty me!
Ma - - rio... con
Ma - - rio... with
(Sciarrone e gli sbirri s'imposses-
(Sciarrone and the agent seize Ca-
CAV.
(irritato dalle parole di Cavaradossi, grida agli sbirri:)
(exclaims furiously to the agents)
SCAR.
Por - ta - te - me - lo via!
Now car - ry him a - way!
8
cres.
(cercando opporsi con tutte le forze)
(resisting with all her strength)
T.
te...
thee...
No, no!
No, no!
sano di Cavaradossi e lo trascinano verso la porta)
varadossi and drag him towards the door)
CAV.
SCAR.
Va, mo - ri - bon - do!
Go, dying trai - tor!
Va, va!
Go, go!
string.

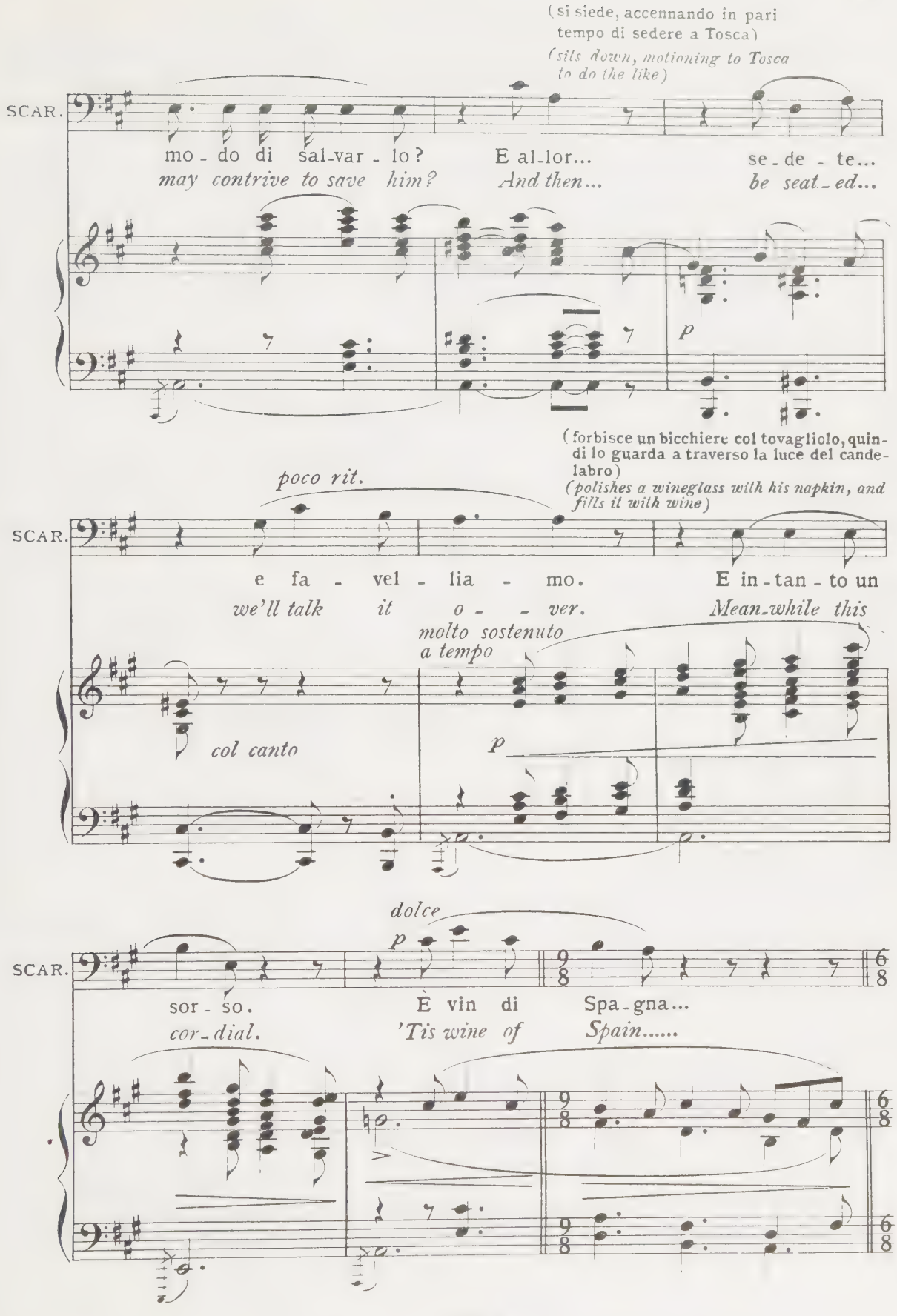

(avvinghiandosi a Mario e sempre più opponendosi agli sbirri)
(clinging to Mario, and resisting the agents)
LARGO
T.
Ah!.....
Ah!.....
8
LARGO
tutta forza
fff
poco tratt.
poco tratt.
(brutally thrust back by the agents)
Ma - - rio!
Ma - - rio!...
Ma - - rio!
Ma - - rio!...
incominciando ad affrettare un poco
PIÙ MOSSO
(cercando forzare il passo sbarrato da Scarpia)
(endeavouring to force her way past Scarpia)
con te,...
with thee...
con te!
with thee!
(respingendo Tosca e chiudendo la porta)
(pushing her back, and closing the door)
SCAR.
Voi no!
Not you!
PIÙ MOSSO

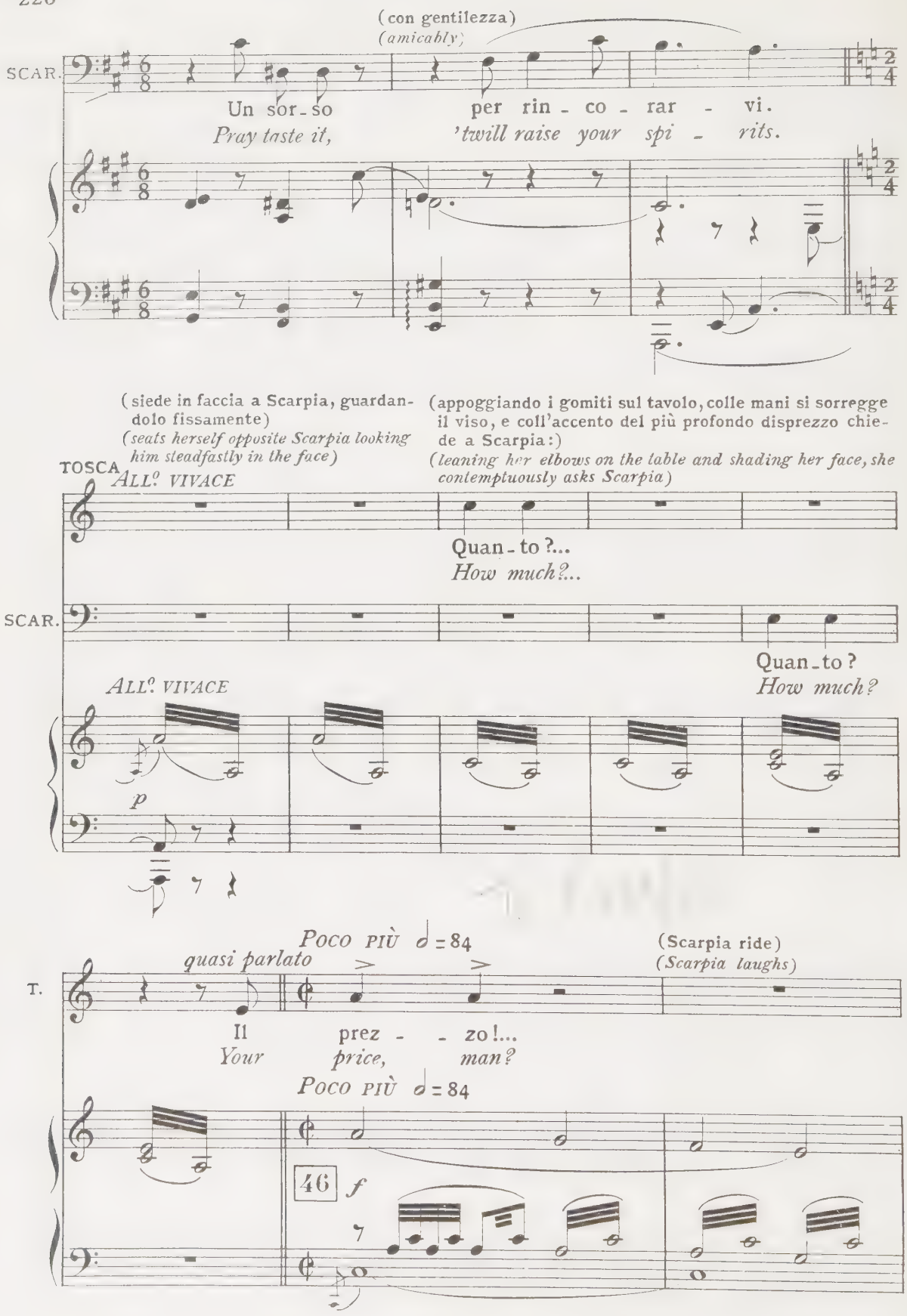
100916

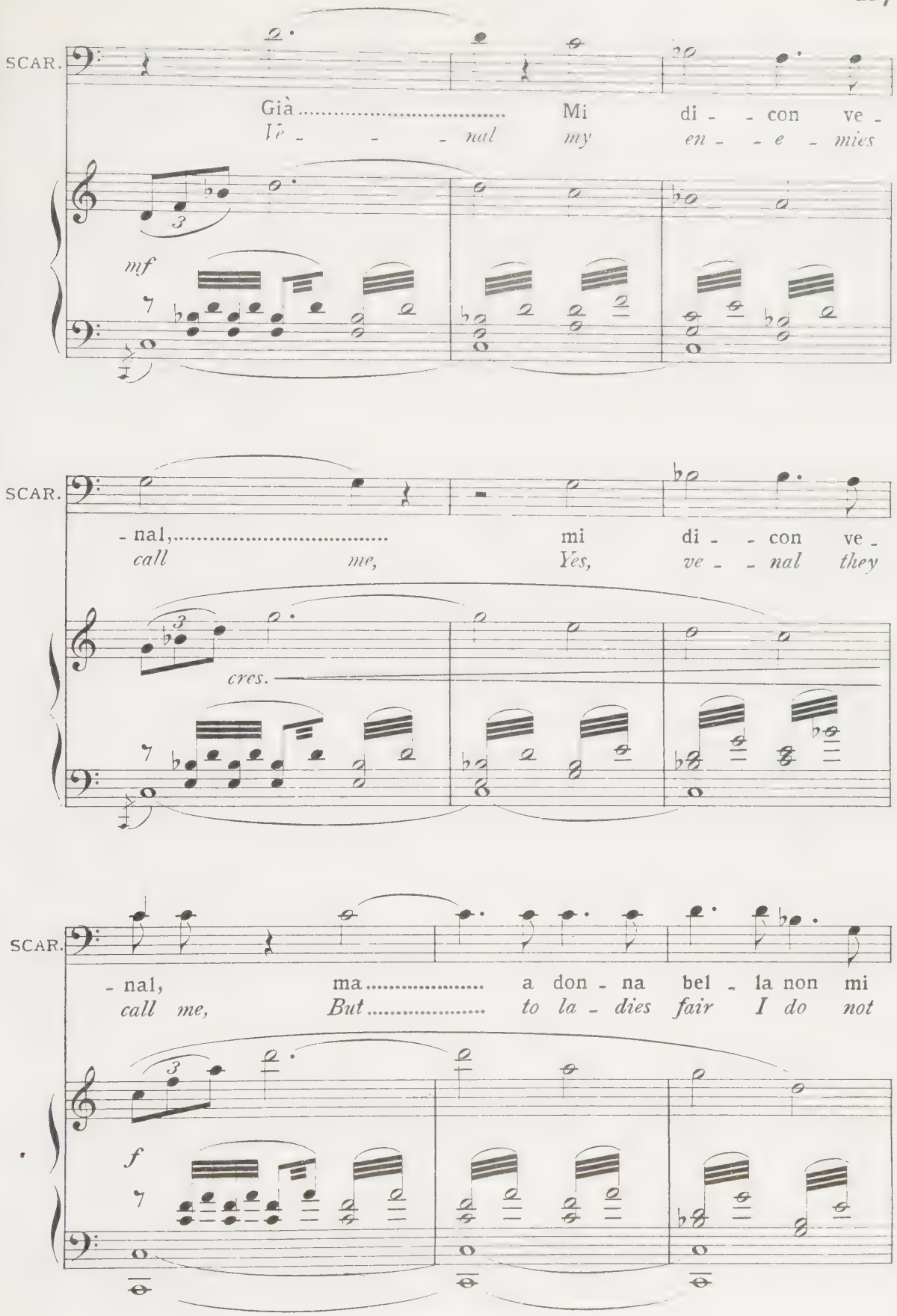

calando
rall:
(come un gemito)
(gaspingly)
TOSCA
ANDANTE
Sal - va-te - lo!
I con-jure you, save him!
SCARPIA
Io?...
I?...
ANDANTE
p
p
(si avvicina alla tavola, vede la sua cena interrotta e ritorna calmo e sorridente)
(approaches the table as though to resume supping, but returns calm and smiling)
rit.
SCAR.
Voi!
You!
La po-ve-ra mia ce-na fu in-ter-
My poor little supper was in-ter-
poco stentando
p

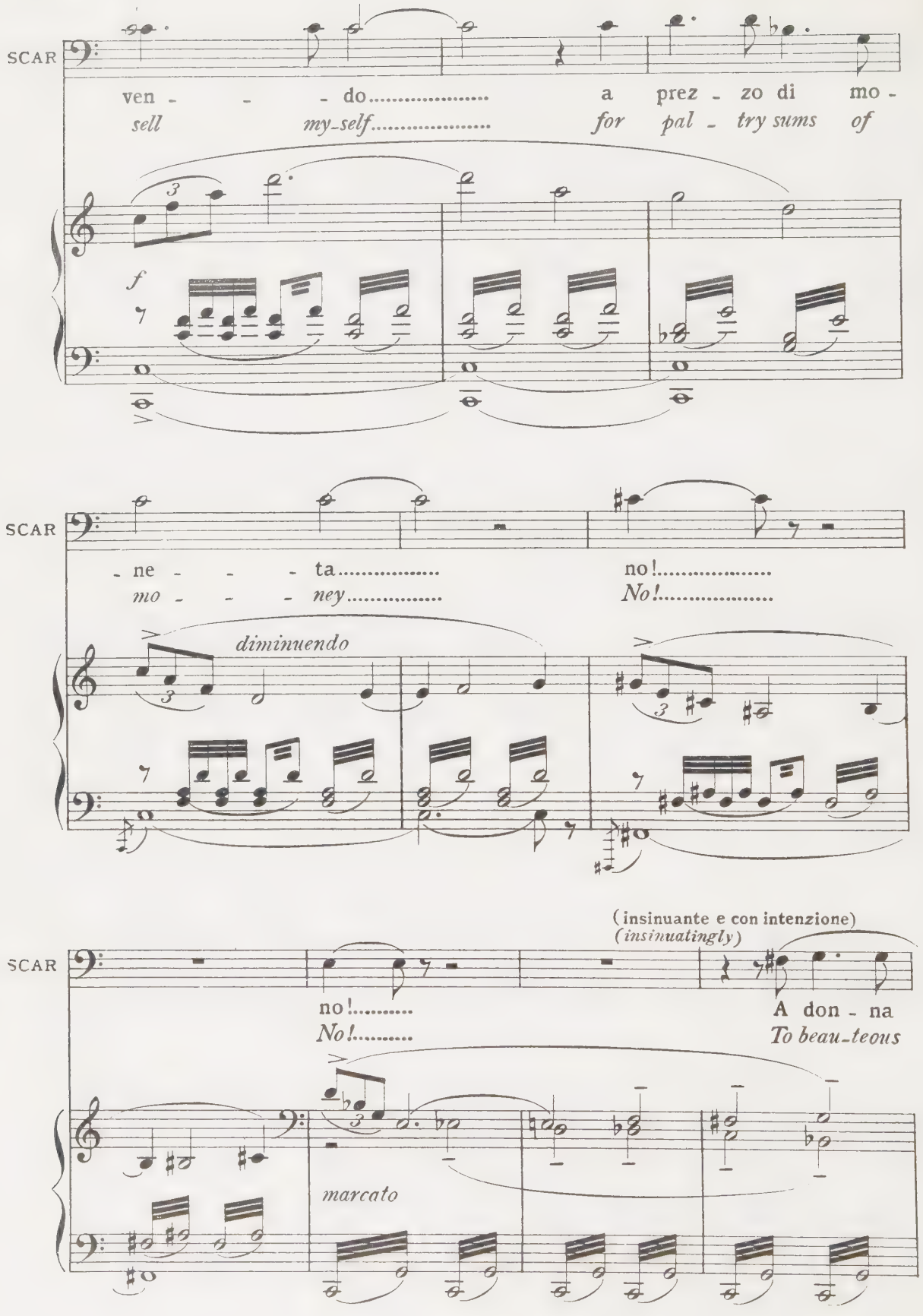
(vedendo Tosca abbattuta, immobile, ancora presso la porta)
(seeing Tosca downcast and motionless, still near the door)

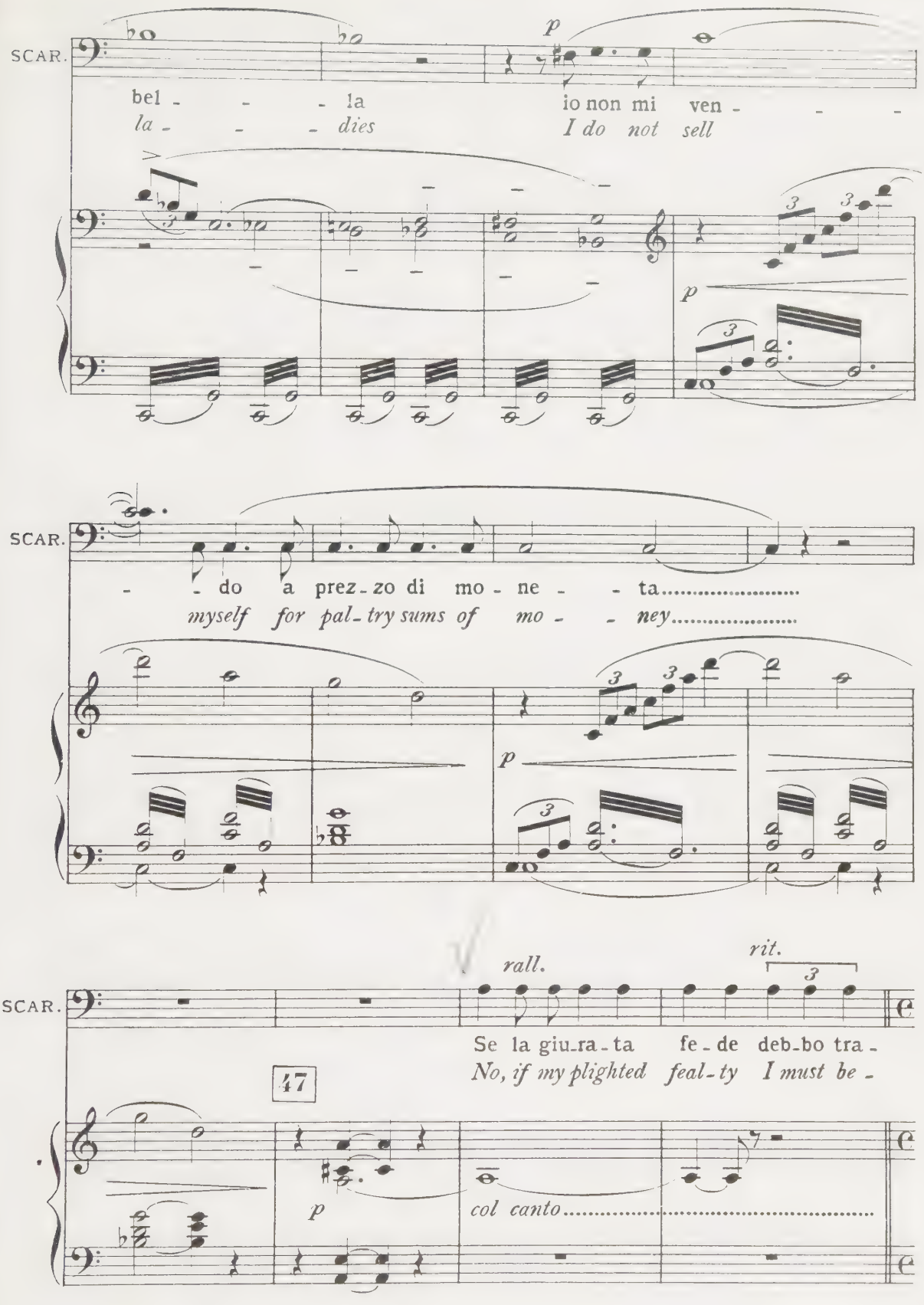

SCAR.
- rot - ta.
- rup-ted.
Co - sì ac - ca - scia - ta?...
Why thus dis-heart-en'd?...
pp
Ped.
SCAR.
Via, mia bel - - la si - gno - ra se-de-te
Come, sweet sor - row strick-en la - dy, be seated
p
rall.
ANDANTINO SOST.to
SCAR.
qui. Vo - le - te che cer - chia - mo in-sie - me il
here. De - vise with me some plan where-by we
45
ANDANTINO SOST.to
dolce
p

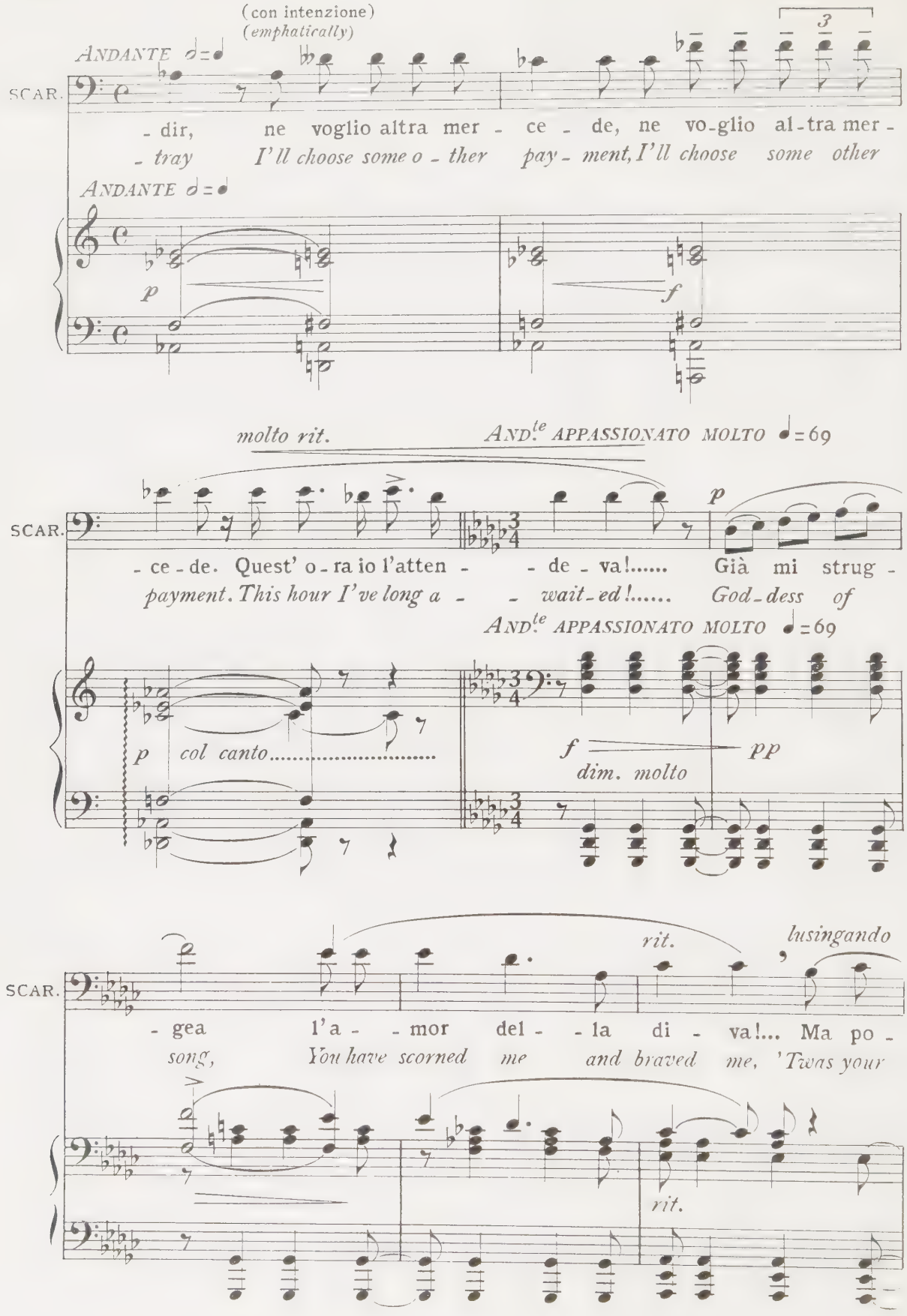

(si siede, accennando in pari tempo di sedere a Tosca)
(sits down, motioning to Tosca to do the like)
SCAR.
mo - do di sal-var - lo?
may contrive to save him?
E al-lor...
And then...
se - de - te...
be seat-ed...
p
(forbisce un bicchiere col tovagliolo, quindi lo guarda a traverso la luce del candelabro)
(polishes a wineglass with his napkin, and fills it with wine)
poco rit.
SCAR.
e fa - vel - lia - mo.
we'll talk it o - - ver.
E in-tan-to un
Mean-while this
molto sostenuto
a tempo
col canto
p
dolce
p
SCAR.
sor - so.
cor-dial.
È vin di Spa-gna...
'Tis wine of Spain.....

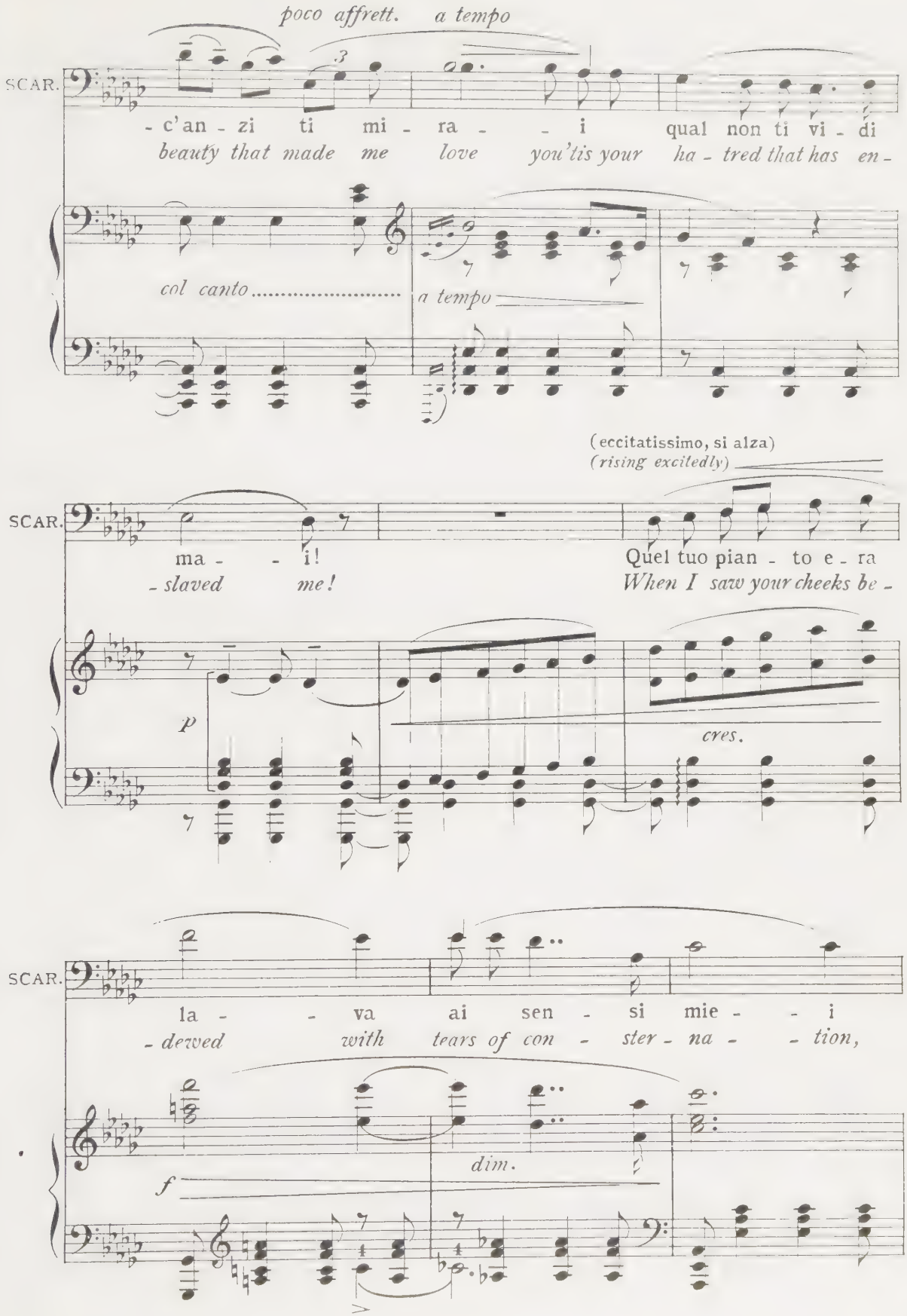

(con gentilezza)
(amicably)
SCAR.
Un sor - so
Pray taste it,
per rin - co - rar - vi.
'twill raise your spi - rits.
(siede in faccia a Scarpia, guardandolo fissamente)
(seats herself opposite Scarpia looking him steadfastly in the face)
(appoggiando i gomiti sul tavolo, colle mani si sorregge il viso, e coll'accento del più profondo disprezzo chiede a Scarpia:)
(leaning her elbows on the table and shading her face, she contemptuously asks Scarpia)
TOSCA
ALL.o VIVACE
Quan - to?...
How much?...
SCAR.
Quan - to?
How much?
ALL.o VIVACE
p
Poco più ♩ = 84
quasi parlato
(Scarpia ride)
(Scarpia laughs)
T.
Il prez - - zo!...
Your price, man?
Poco più ♩ = 84
46
f

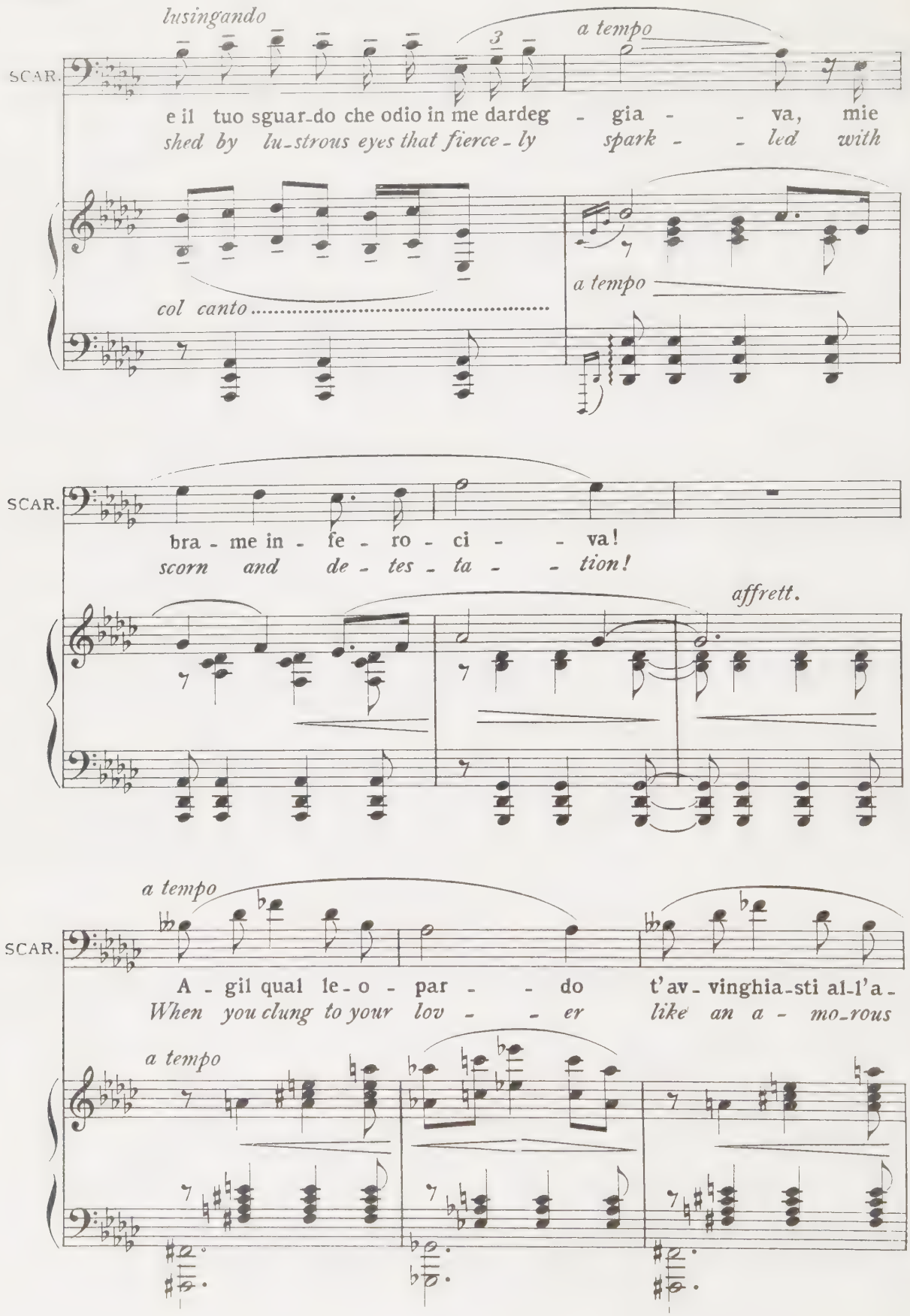

SCAR.
Già ..... Mi di - - con ve -
Ve - - - nal my en - - e - mies
mf
SCAR.
- nal, ... mi di - - con ve -
call me, Yes, ve - - nal they
cres.
SCAR.
- nal, ma ..... a don - na bel - la non mi
call me, But ..... to la - dies fair I do not
f

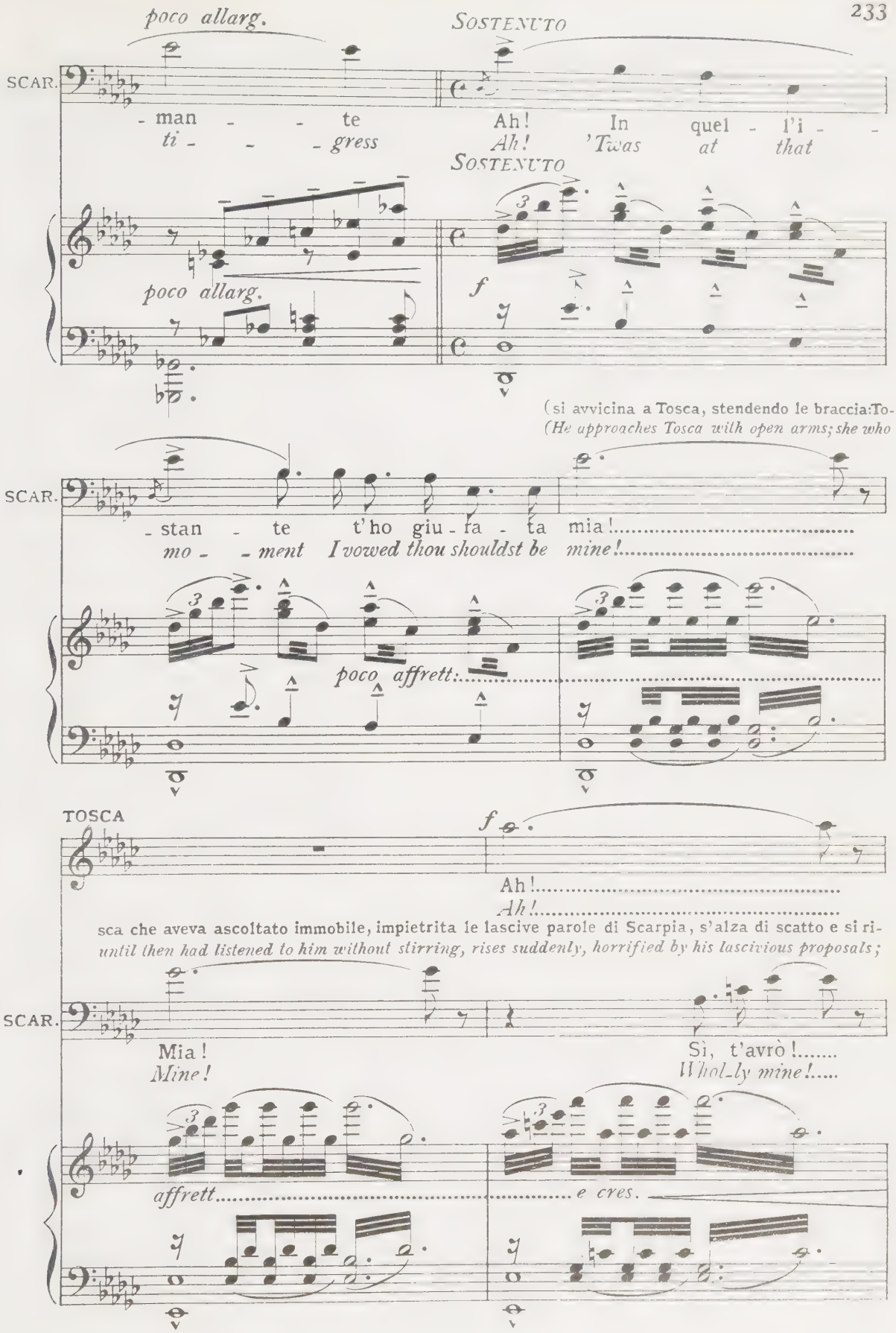

SCAR
ven - - - do.....
sell my-self.....
a prez - zo di mo -
for pal - try sums of
f
SCAR
- ne - - - ta.....
mo - - - ney.....
no!.....
No!.....
diminuendo
SCAR
(insinuante e con intenzione)
(insinuatingly)
no!.....
No!.....
A don - na
To beau-teous
marcato

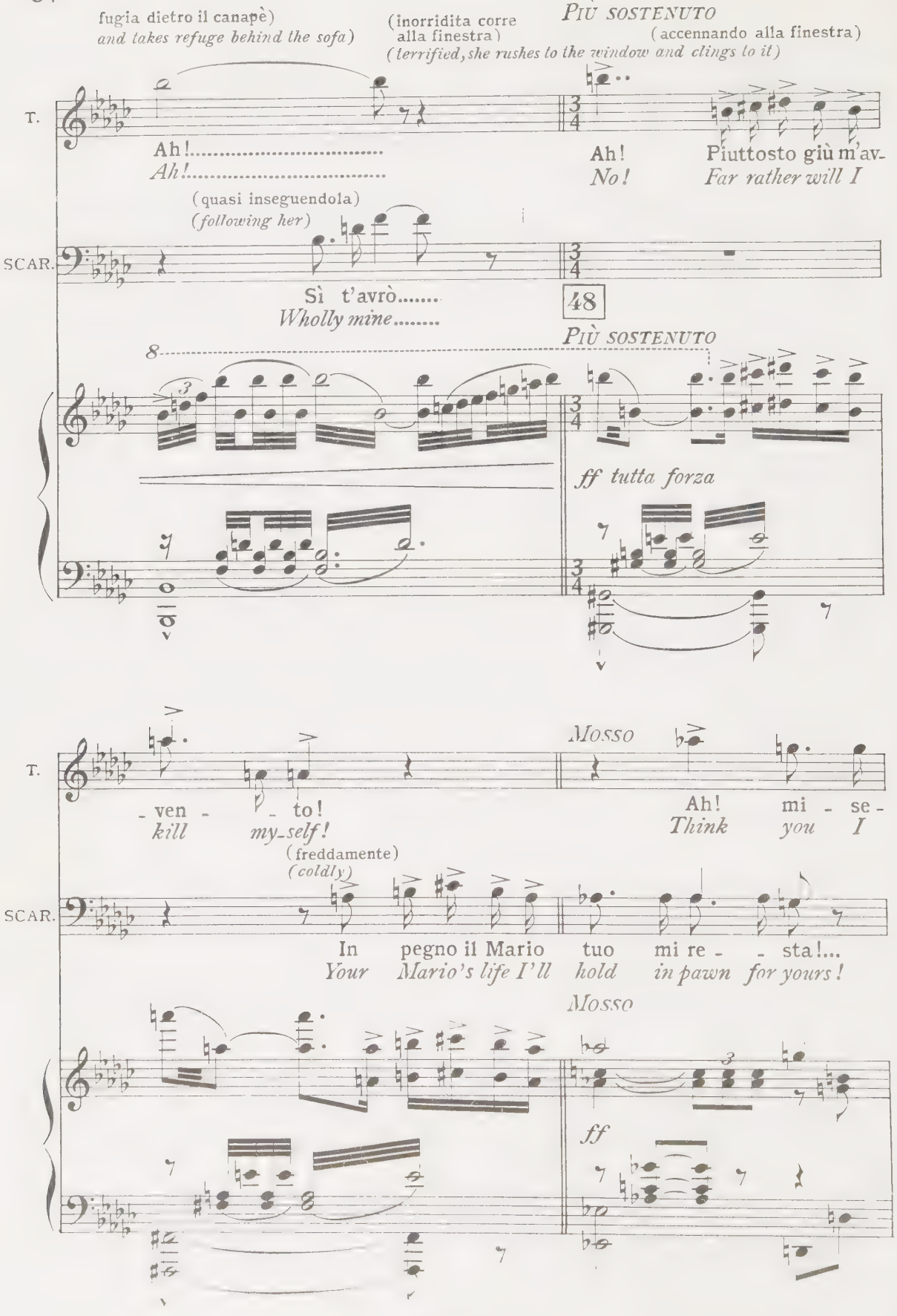

SCAR.
bel - - - la
la - - - dies
io non mi ven - - -
I do not sell
p
SCAR.
- - do a prez - zo di mo - ne - - ta.....
myself for pal - try sums of mo - - ney.....
p
rall.
rit.
SCAR.
Se la giu - ra - ta fe - de deb - bo tra -
No, if my plighted feal - ty I must be -
47
p
col canto.....


(con intenzione)
(emphatically)
ANDANTE ♩=♩
SCAR.
- dir, ne voglio altra mer - ce - de, ne vo-glio al-tra mer -
- tray I'll choose some o - ther pay - ment, I'll choose some other
ANDANTE ♩=♩
p
f
molto rit.
AND.te APPASSIONATO MOLTO ♩=69
SCAR.
- ce - de. Quest' o - ra io l'atten - - de - va!..... Già mi strug -
payment. This hour I've long a - - wait - ed!..... God - dess of
AND.te APPASSIONATO MOLTO ♩=69
p col canto.....
f
pp
dim. molto
rit.
lusingando
SCAR.
- gea l'a - - mor del - - la di - va!... Ma po -
song, You have scorned me and braved me, 'Twas your
rit.


poco affrett.
a tempo
SCAR.
- c'an - zi ti mi - ra - - i qual non ti vi - di
beauty that made me love you'tis your ha - tred that has en -
col canto
a tempo
(eccitatissimo, si alza)
(rising excitedly)
SCAR.
ma - - i!
- slaved me!
Quel tuo pian - to e - ra
When I saw your cheeks be -
p
cres.
SCAR.
la - - va ai sen - si mie - - i
- dewed with tears of con - ster - na - - tion,
dim.
f


lusingando
a tempo
SCAR.
e il tuo sguar-do che odio in me dardeg - gia - - va, mie
shed by lu-strous eyes that fierce-ly spark - - led with
col canto
a tempo
SCAR.
bra - me in - fe - ro - ci - - va!
scorn and de - tes - ta - - tion!
affrett.
a tempo
SCAR.
A - gil qual le - o - par - - do t'av - vinghia-sti al-l'a -
When you clung to your lov - - er like an a - mo-rous
a tempo


poco allarg.
SOSTENUTO
SCAR.
- man - - te
ti - - - gress
Ah! In quel - l'i -
Ah! 'Twas at that
SOSTENUTO
poco allarg.
f
(si avvicina a Tosca, stendendo le braccia:To-
(He approaches Tosca with open arms; she who
SCAR.
- stan - te t'ho giu - fa - ta mia!.....
mo - - ment I vowed thou shouldst be mine!.....
poco affrett:.....
TOSCA
f
Ah!.....
Ah!.....
sca che aveva ascoltato immobile, impietrita le lascive parole di Scarpia, s'alza di scatto e si ri-
until then had listened to him without stirring, rises suddenly, horrified by his lascivious proposals;
SCAR.
Mia!
Mine!
Sì, t'avrò!.....
Whol-ly mine!.....
affrett.....
e cres.


fugia dietro il canapè)
and takes refuge behind the sofa)
(inorridita corre alla finestra)
(terrified, she rushes to the window and clings to it)
PIÙ SOSTENUTO
(accennando alla finestra)
T.
Ah!.....
Ah!.....
Ah!
No!
Piuttosto giù m'av-
Far rather will I
(quasi inseguendola)
(following her)
SCAR.
Sì t'avrò.....
Wholly mine.....
48
PIÙ SOSTENUTO
ff tutta forza
T.
- ven - - to!
kill my-self!
Mosso
Ah! mi - se -
Think you I
(freddamente)
(coldly)
SCAR.
In pegno il Mario tuo mi re - - sta!...
Your Mario's life I'll hold in pawn for yours!
Mosso
ff

(le balena l'idea di recarsi presso la Regina e corre verso la porta)
(The idea of appealing to the Queen occurs to her. And she hurries towards the door)

T.

- ra - bi - le... l'or - ri - bil mer - ca - - to!
will contract so hideous a bar - - gain?

dim.

(che ne indovina il pensiero, si tira in disparte)
(divining her thoughts, draws aside)

SCARPIA

poco rall. *I.° TEMPO* *dim.*

Vio - len - za non ti fa - - rò. Sei
I will not force you to stay. You are

I.° TEMPO

poco rall. *mf*

(Tosca con un grido di gioia fa per escire: Scarpia con un gesto e ridendo ironicamente la trattiene)
(Tosca is joyfully leaving the room when Scarpia laughing ironically, stays her with a gesture)

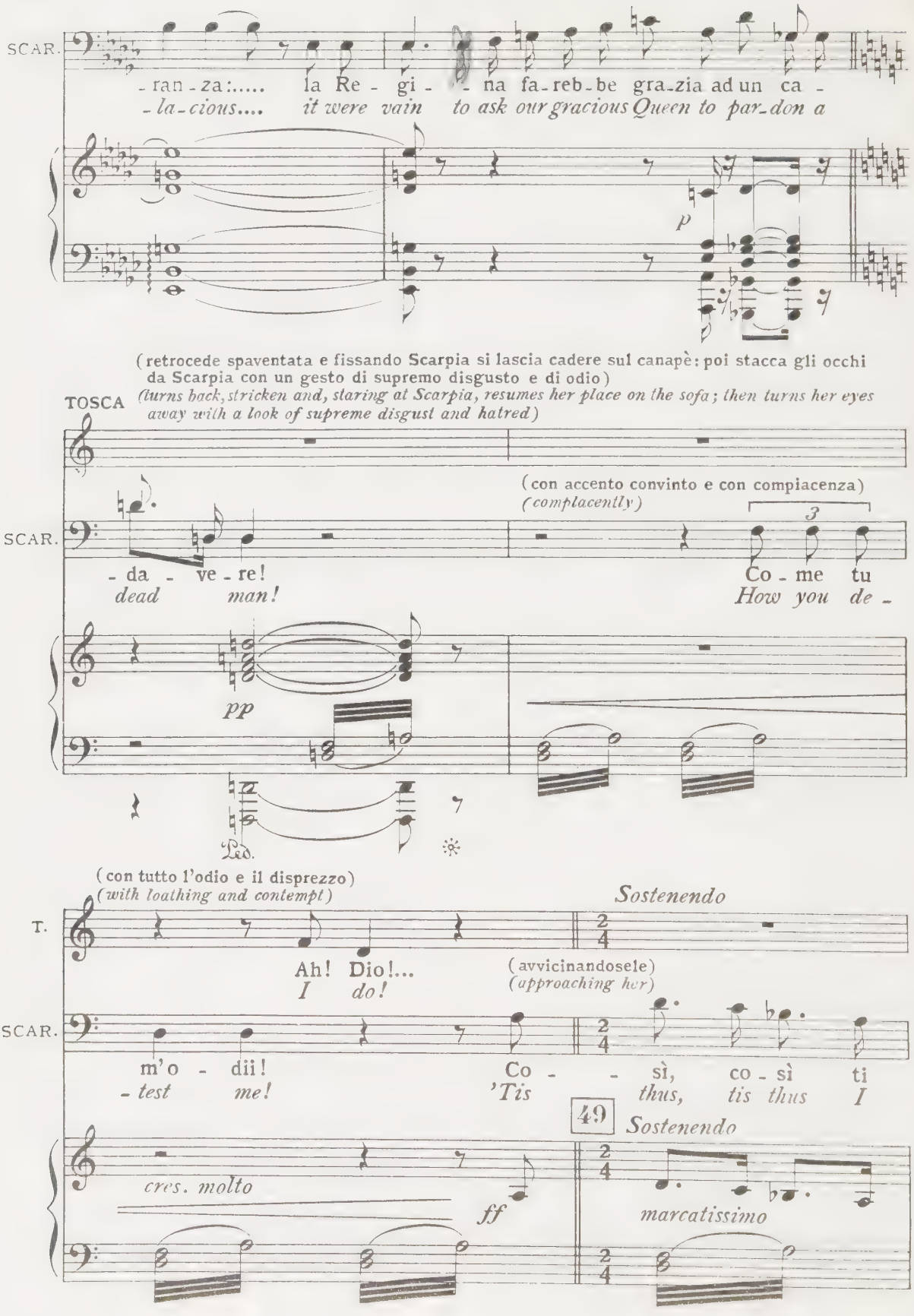
Meno

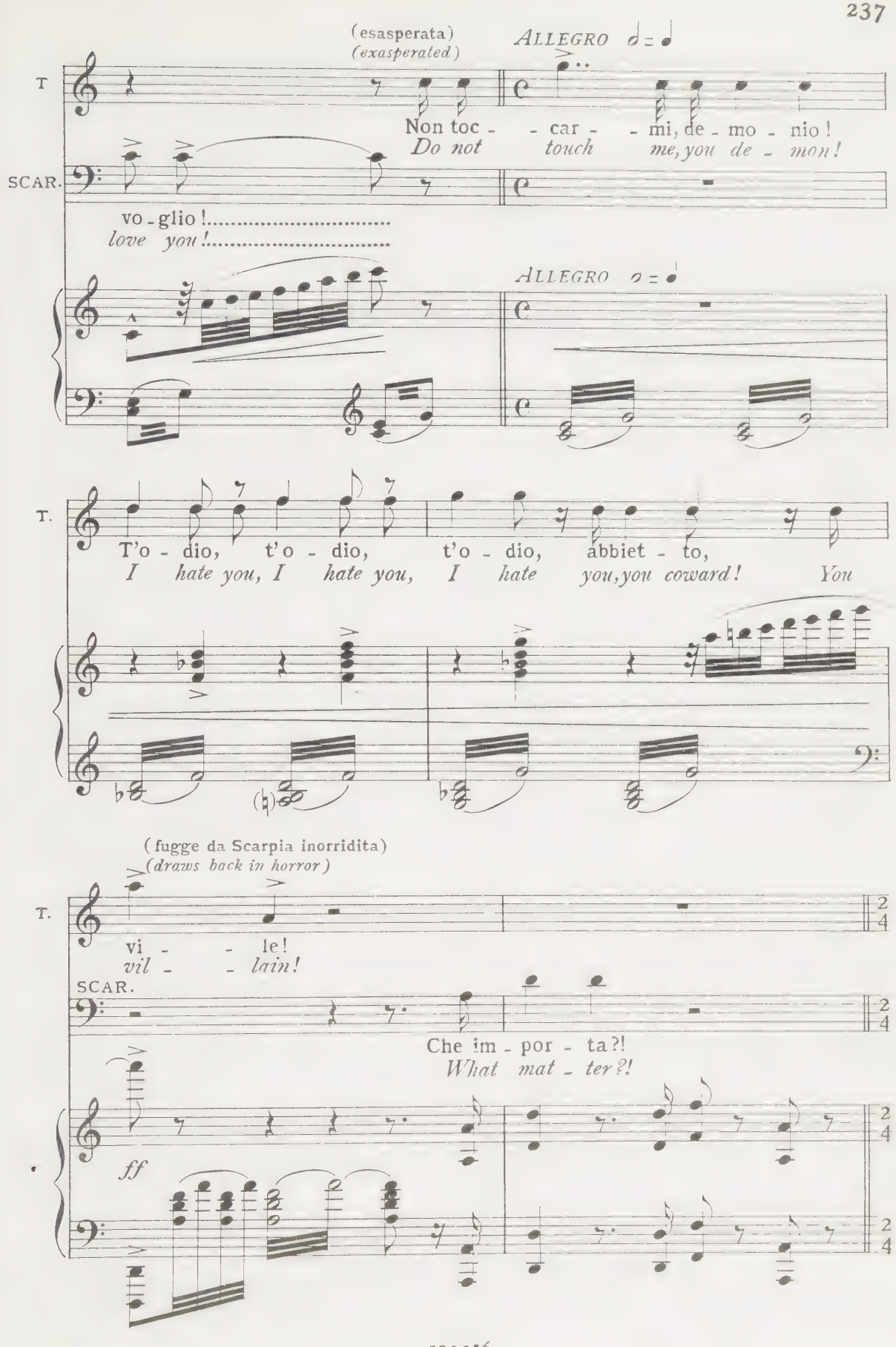
SCAR.

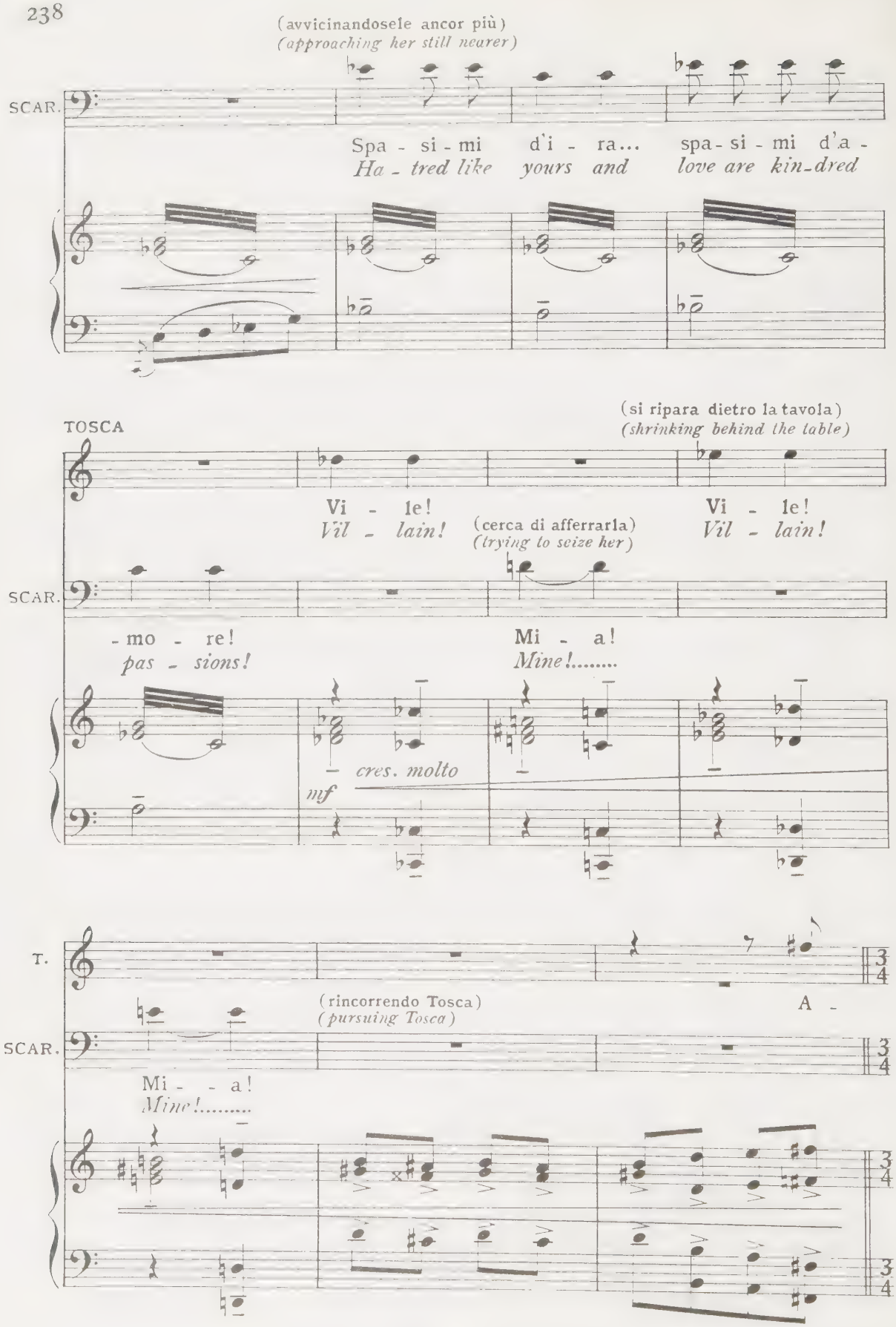
li - - be - ra. Va pu - re. Ma è fal - la - ce spe -
free to go. fair la - dy; but your hope is fal -

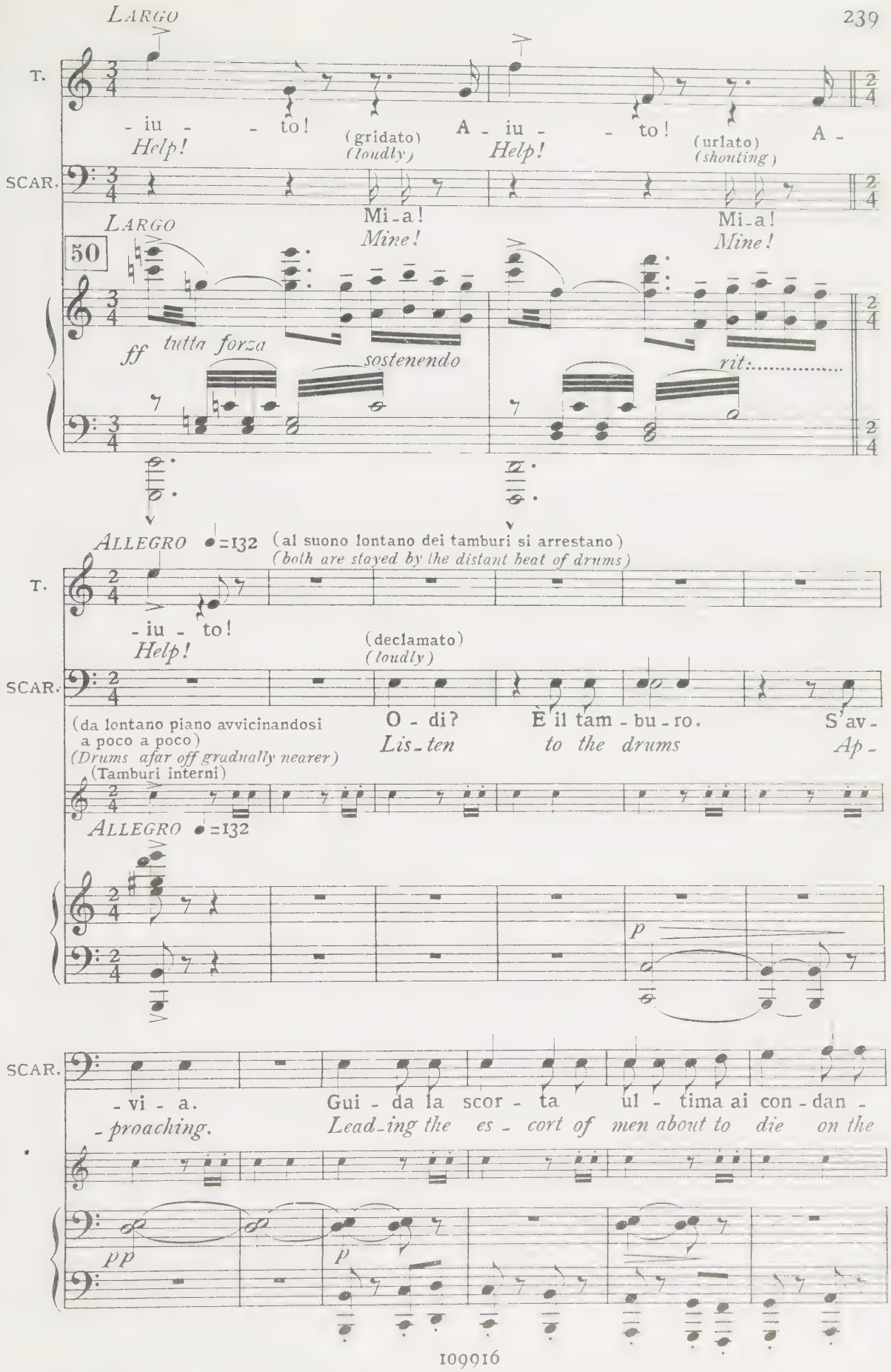
Meno

pp

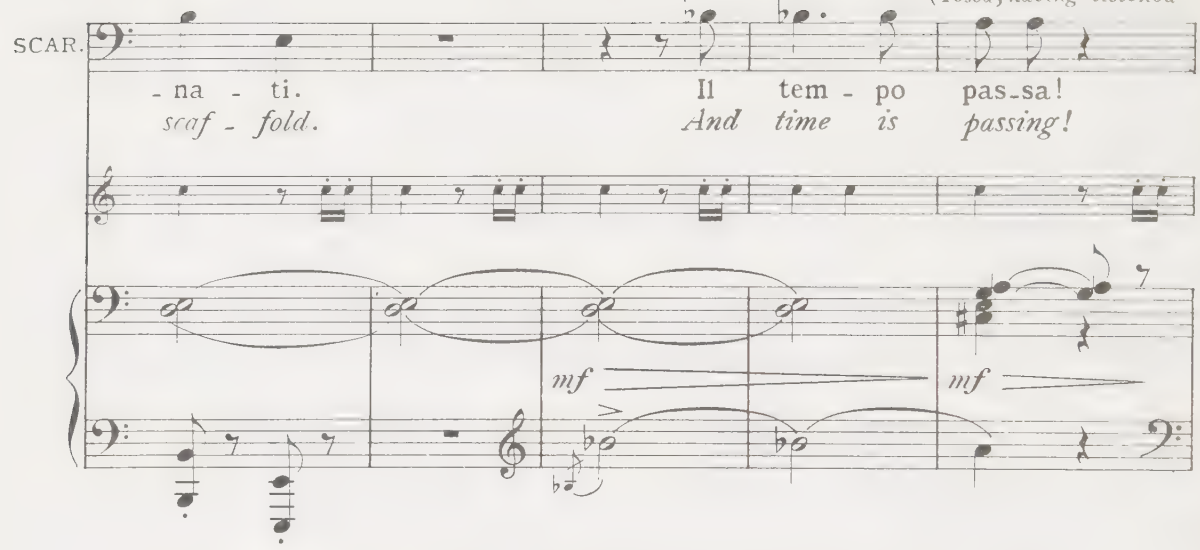

SCAR.
- ran - za:.....
- la - cious....
la Re - gi - - na fa - reb - be gra - zia ad un ca -
it were vain to ask our gracious Queen to par - don a
p
(retrocede spaventata e fissando Scarpia si lascia cadere sul canapè: poi stacca gli occhi da Scarpia con un gesto di supremo disgusto e di odio)
(turns back, stricken and, staring at Scarpia, resumes her place on the sofa; then turns her eyes away with a look of supreme disgust and hatred)
TOSCA
(con accento convinto e con compiacenza)
(complacently)
3
SCAR.
- da - ve - re!
dead man!
Co - me tu
How you de -
pp
Ped.
(con tutto l'odio e il disprezzo)
(with loathing and contempt)
Sostenendo
T.
Ah! Dio!...
I do!
(avvicinandosele)
(approaching her)
SCAR.
m'o - dii!
- test me!
Co - - sì, co - sì ti
'Tis thus, tis thus I
49
Sostenendo
cres. molto
ff
marcatissimo


(esasperata)
(exasperated)
ALLEGRO
T
Non toc - car - mi, de - mo - nio!
Do not touch me, you de - mon!
SCAR.
vo - glio!.....
love you!.....
ALLEGRO
T.
T'o - dio, t'o - dio, t'o - dio, abbiet - to,
I hate you, I hate you, I hate you, you coward! You
(fugge da Scarpia inorridita)
(draws back in horror)
T.
vi - le!
vil - lain!
SCAR.
Che im - por - ta?!
What mat - ter?!
ff

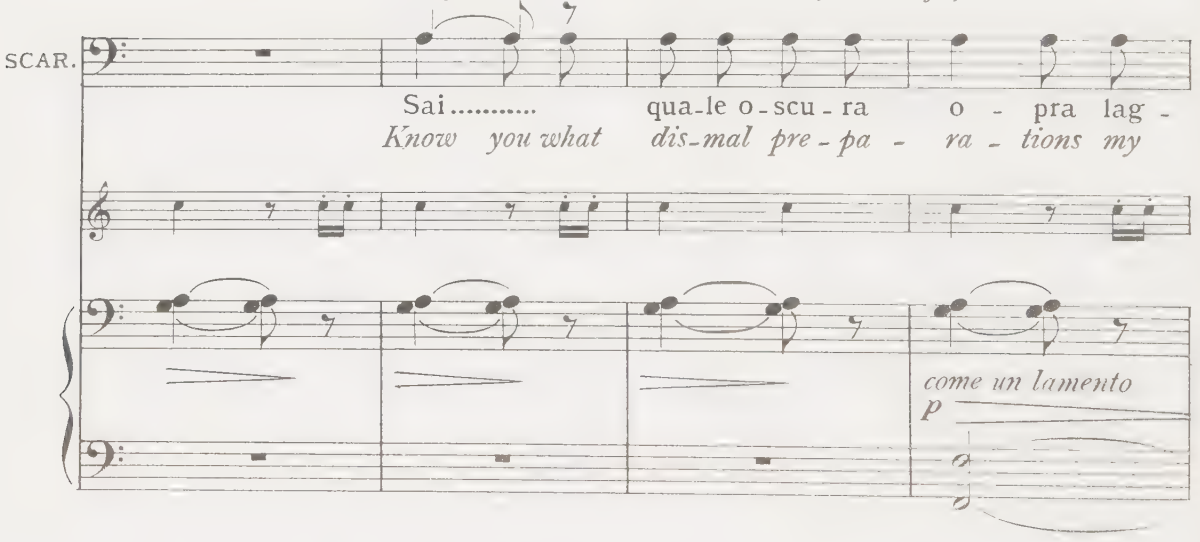

(avvicinandosele ancor più)
(approaching her still nearer)
SCAR.
Spa - si - mi d'i - ra... spa - si - mi d'a -
Ha - tred like yours and love are kin - dred
TOSCA
(si ripara dietro la tavola)
(shrinking behind the table)
Vi - le!
Vil - lain!
(cerca di afferrarla)
(trying to seize her)
Vi - le!
Vil - lain!
SCAR.
- mo - re!
pas - sions!
Mi - a!
Mine!.....
cres. molto
mf
T.
(rincorrendo Tosca)
(pursuing Tosca)
A -
SCAR.
Mi - - a!
Mine!.....

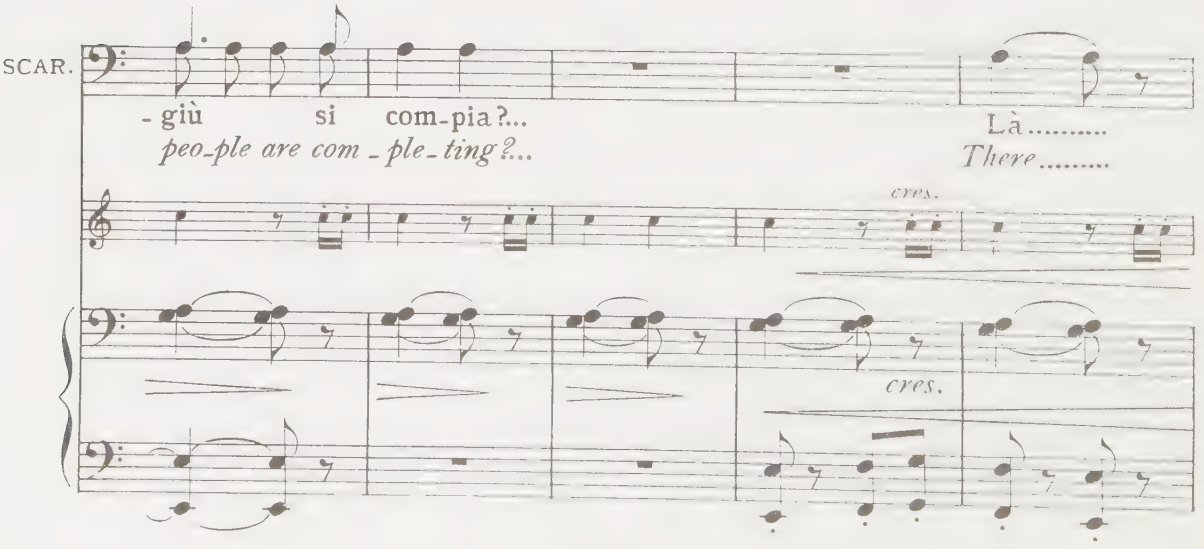

LARGO
T.
- iu - to!
Help!
(gridato)
(loudly)
A - iu - to!
Help!
(urlato)
(shouting)
A -
SCAR.
Mi-a!
Mine!
Mi-a!
Mine!
LARGO
50
ff tutta forza
sostenendo
rit:.....
ALLEGRO ♩=132
(al suono lontano dei tamburi si arrestano)
(both are stayed by the distant beat of drums)
T.
- iu - to!
Help!
(declamato)
(loudly)
SCAR.
(da lontano piano avvicinandosi a poco a poco)
(Drums afar off gradually nearer)
O - di?
Lis-ten
È il tam - bu - ro.
to the drums
S'av -
Ap -
(Tamburi interni)
ALLEGRO ♩=132
p
SCAR.
- vi - a.
- proaching.
Gui - da la scor - ta ul - tima ai con - dan -
Lead-ing the es - cort of men about to die on the
pp
p

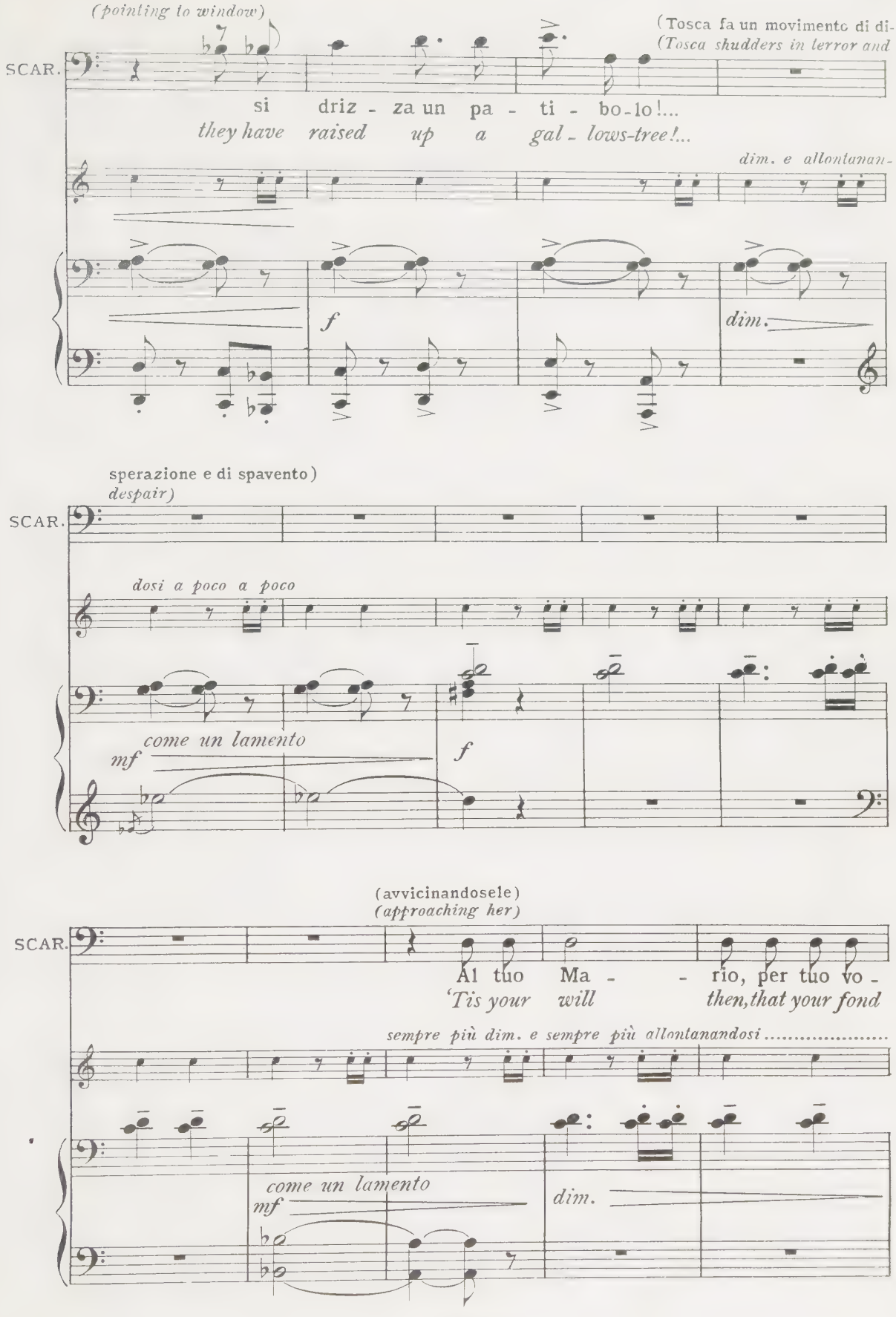
(Tosca, dopo aver ascol-
(Tosca, having listened

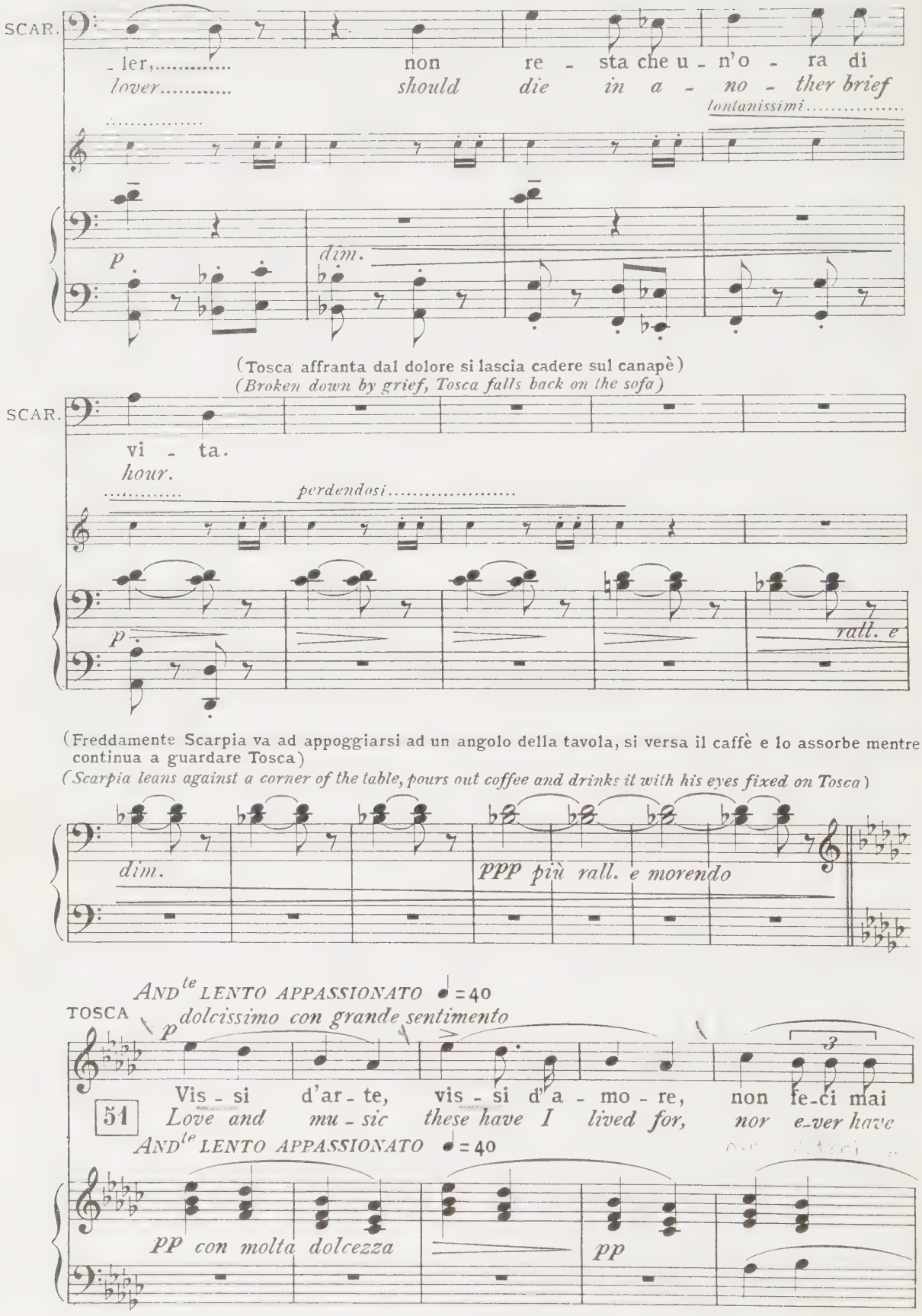


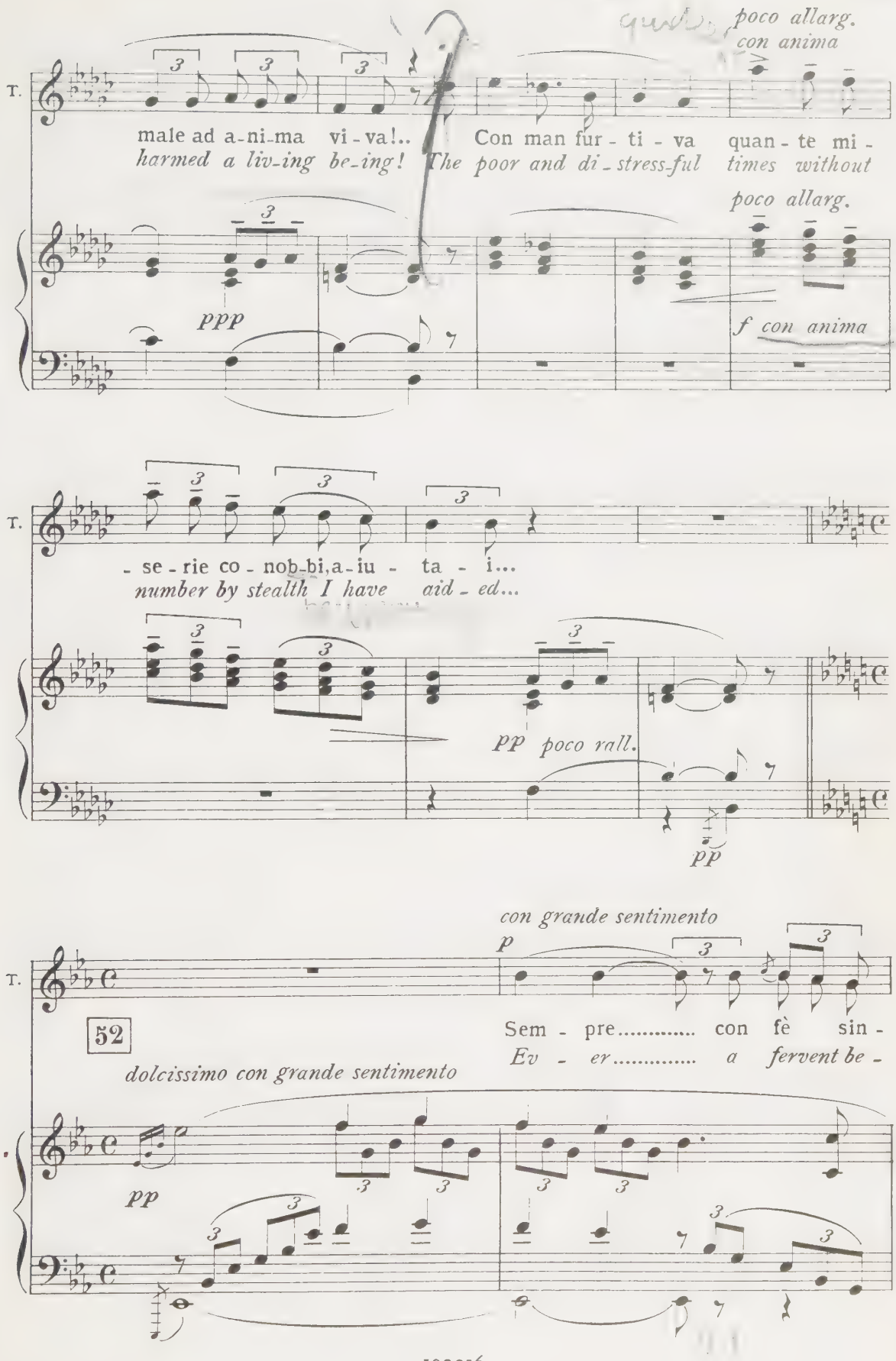
tato con ansia terribile, si allontana dalla finestra e si appoggia estenuata al canapè)
anxiously to the drums, retires from the window, and leans wearily on the sofa)

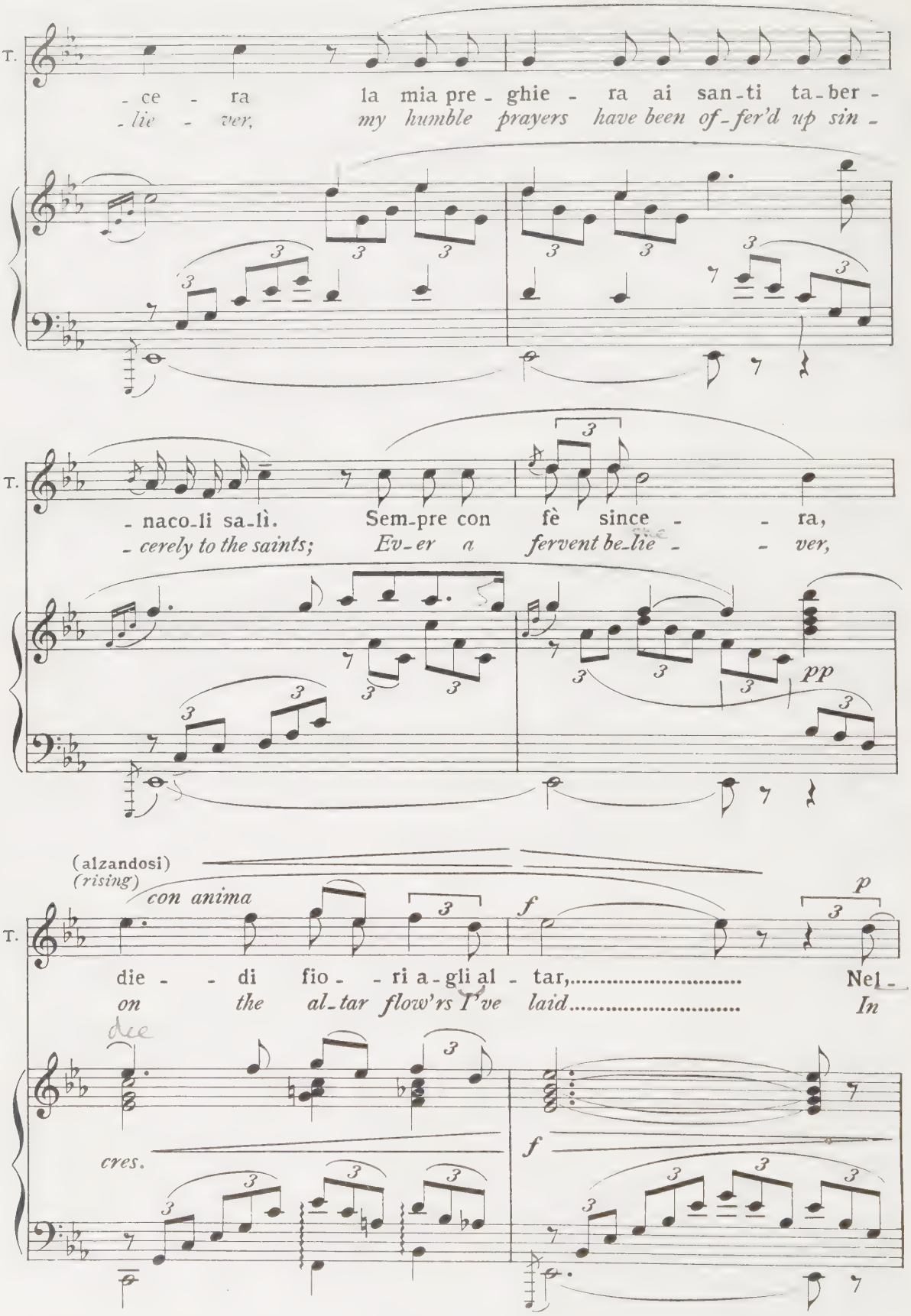


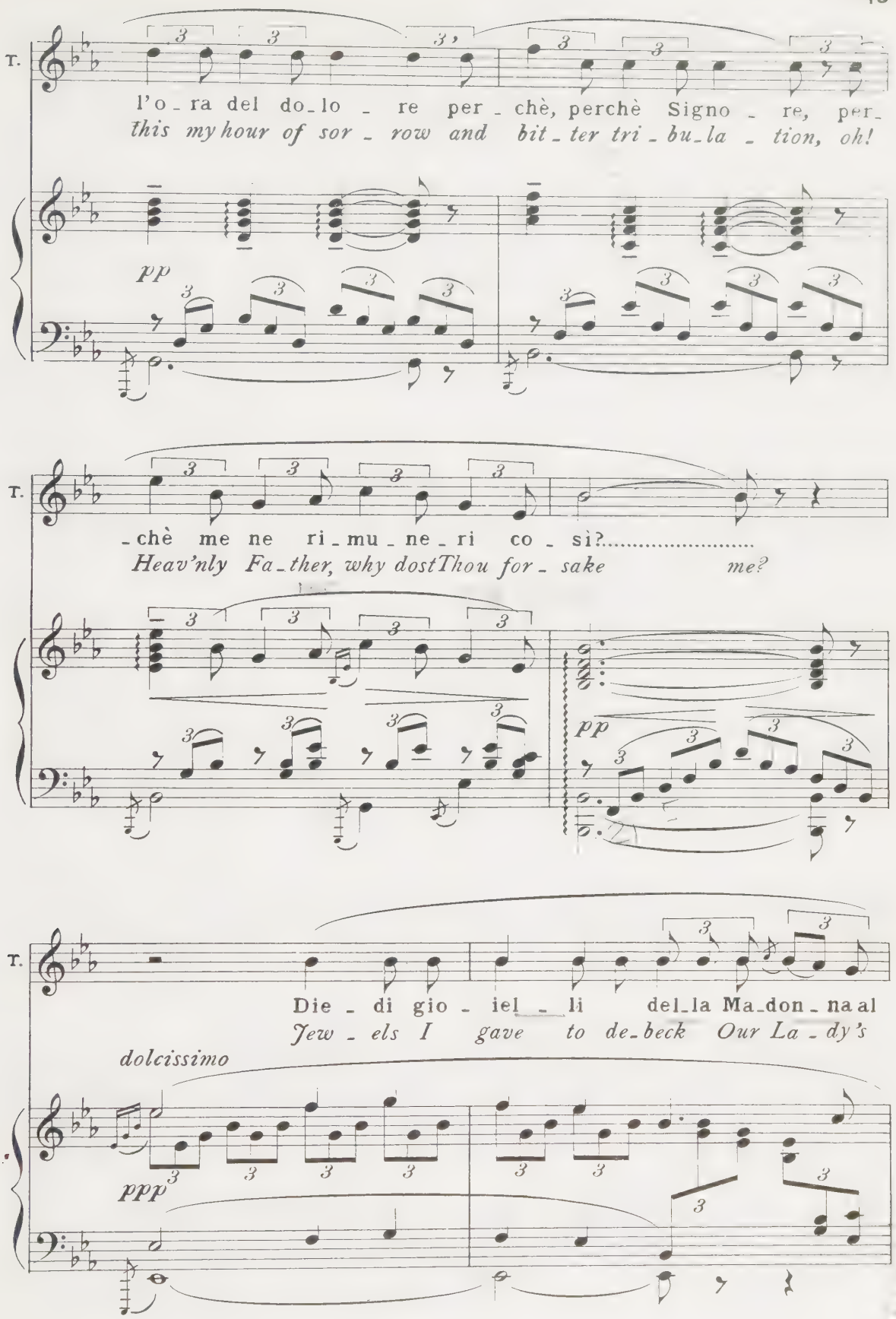


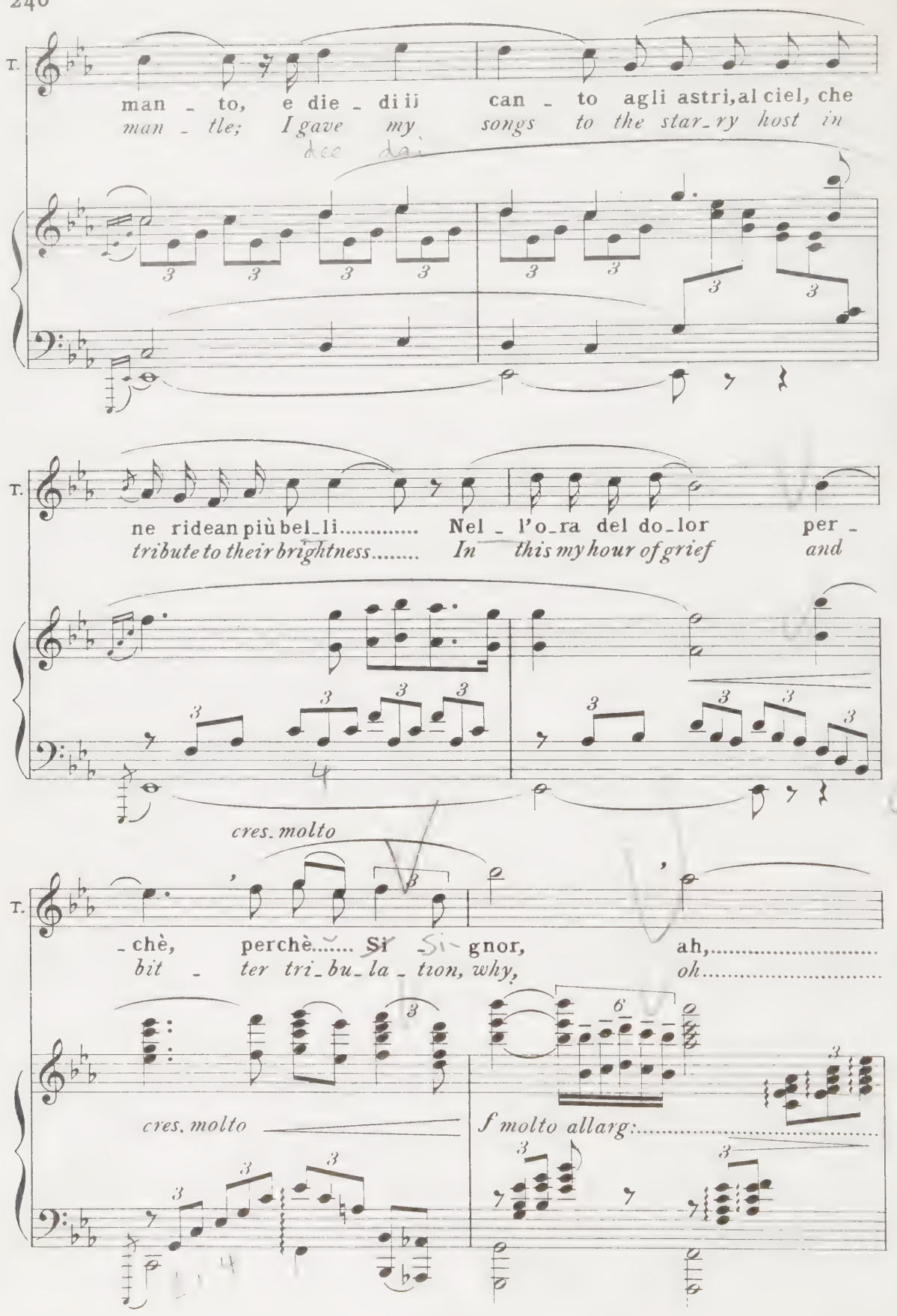

(pointing to window)
(Tosca fa un movimento di di-
(Tosca shudders in terror and
SCAR.
si driz - za un pa - ti - bo-lo!...
they have raised up a gal - lows-tree!...
dim. e allontanan-
f
dim.
sperazione e di spavento)
despair)
SCAR.
dosi a poco a poco
come un lamento
mf
f
(avvicinandosele)
(approaching her)
SCAR.
Al tuo Ma - - rio, per tuo vo -
'Tis your will then, that your fond
sempre più dim. e sempre più allontanandosi .....
come un lamento
mf
dim.

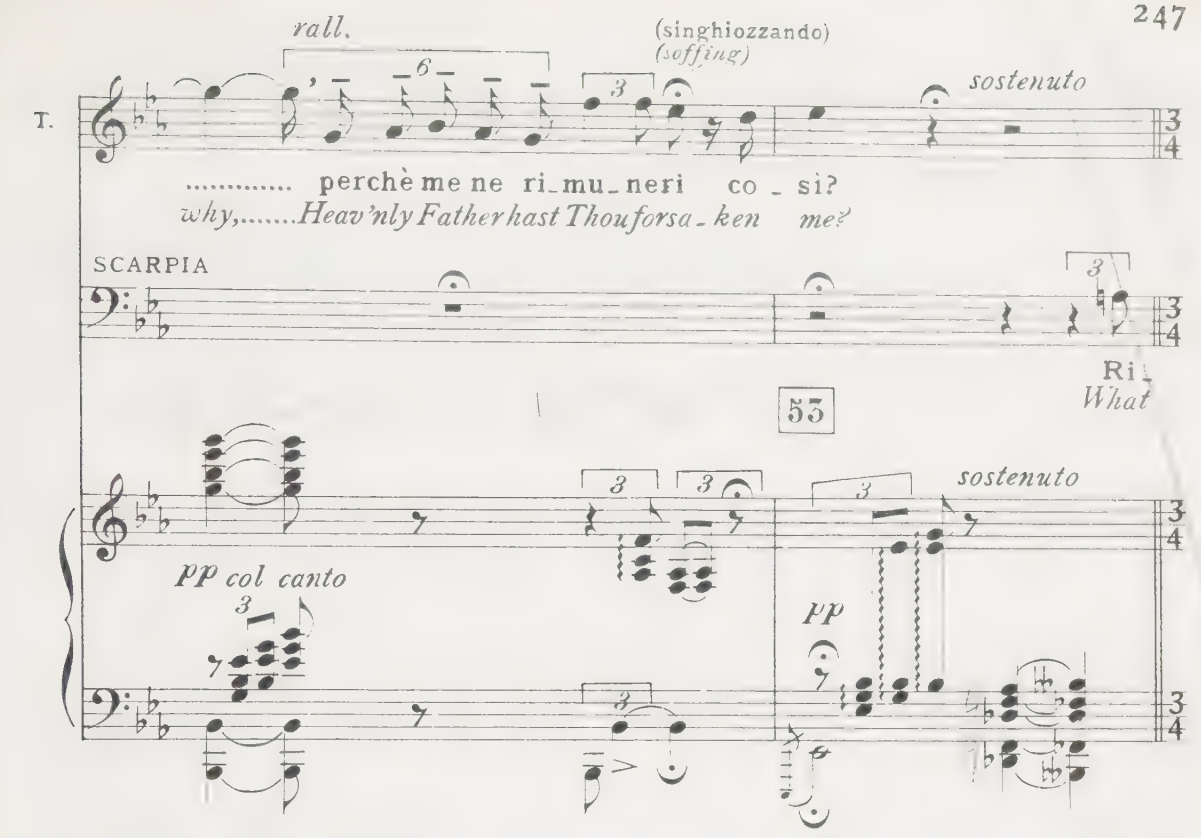

SCAR.
- ler,.....
lover.....
non re - sta che u - n'o - ra di
should die in a - no - ther brief
lontanissimi.....
p
dim.
(Tosca affranta dal dolore si lascia cadere sul canapè)
(Broken down by grief, Tosca falls back on the sofa)
SCAR.
vi - ta.
hour.
perdendosi.....
p
rall. e
(Freddamente Scarpia va ad appoggiarsi ad un angolo della tavola, si versa il caffè e lo assorbe mentre continua a guardare Tosca)
(Scarpia leans against a corner of the table, pours out coffee and drinks it with his eyes fixed on Tosca)
dim.
PPP più rall. e morendo
AND^te LENTO APPASSIONATO ♩ = 40
TOSCA
dolcissimo con grande sentimento
p
3
Vis - si d'ar - te, vis - si d'a - mo - re, non fe-ci mai
51
Love and mu - sic these have I lived for, nor e-ver have
AND^te LENTO APPASSIONATO ♩ = 40
pp con molta dolcezza
pp

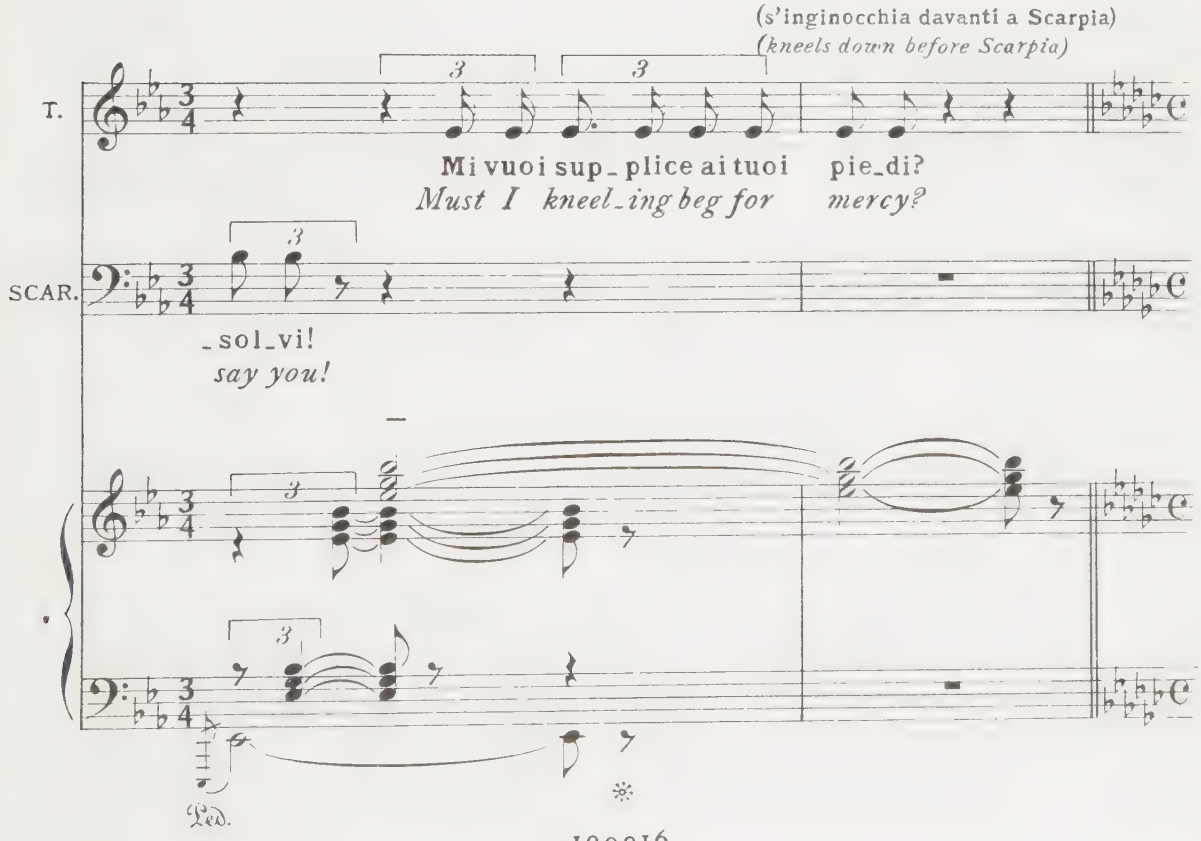

poco allarg.
con anima
T.
male ad a-ni-ma vi-va!.. Con man fur-ti-va quan-te mi-
harmed a liv-ing be-ing! The poor and di-stress-ful times without
poco allarg.
ppp
f con anima
T.
-se-rie co-nob-bi,a-iu-ta-i...
number by stealth I have aid-ed...
pp poco rall.
pp
con grande sentimento
p
T.
52
Sem-pre..... con fè sin-
Ev-er..... a fervent be-
dolcissimo con grande sentimento
pp

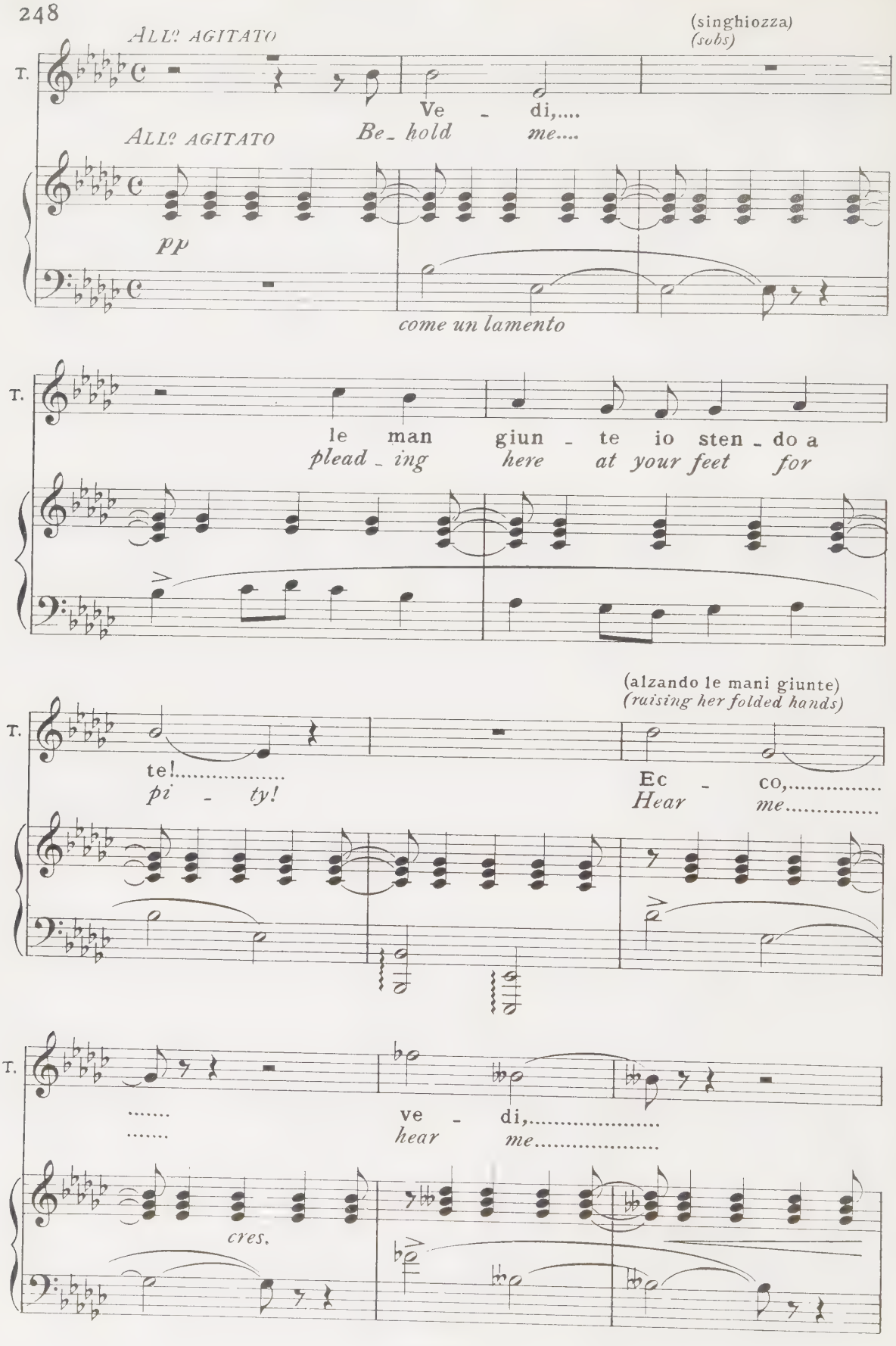

T.
- ce - ra la mia pre - ghie - ra ai san - ti ta - ber -
- lie - ver, my humble prayers have been of - fer'd up sin -
T.
- naco - li sa - lì. Sem - pre con fè since - - ra,
- cerely to the saints; Ev - er a fervent be - lie - - ver,
pp
(alzandosi)
(rising)
con anima
T.
die - - di fio - - ri a - gli al - tar,..... Nel -
on the al - tar flow'rs I've laid..... In
f
p
cres.
f

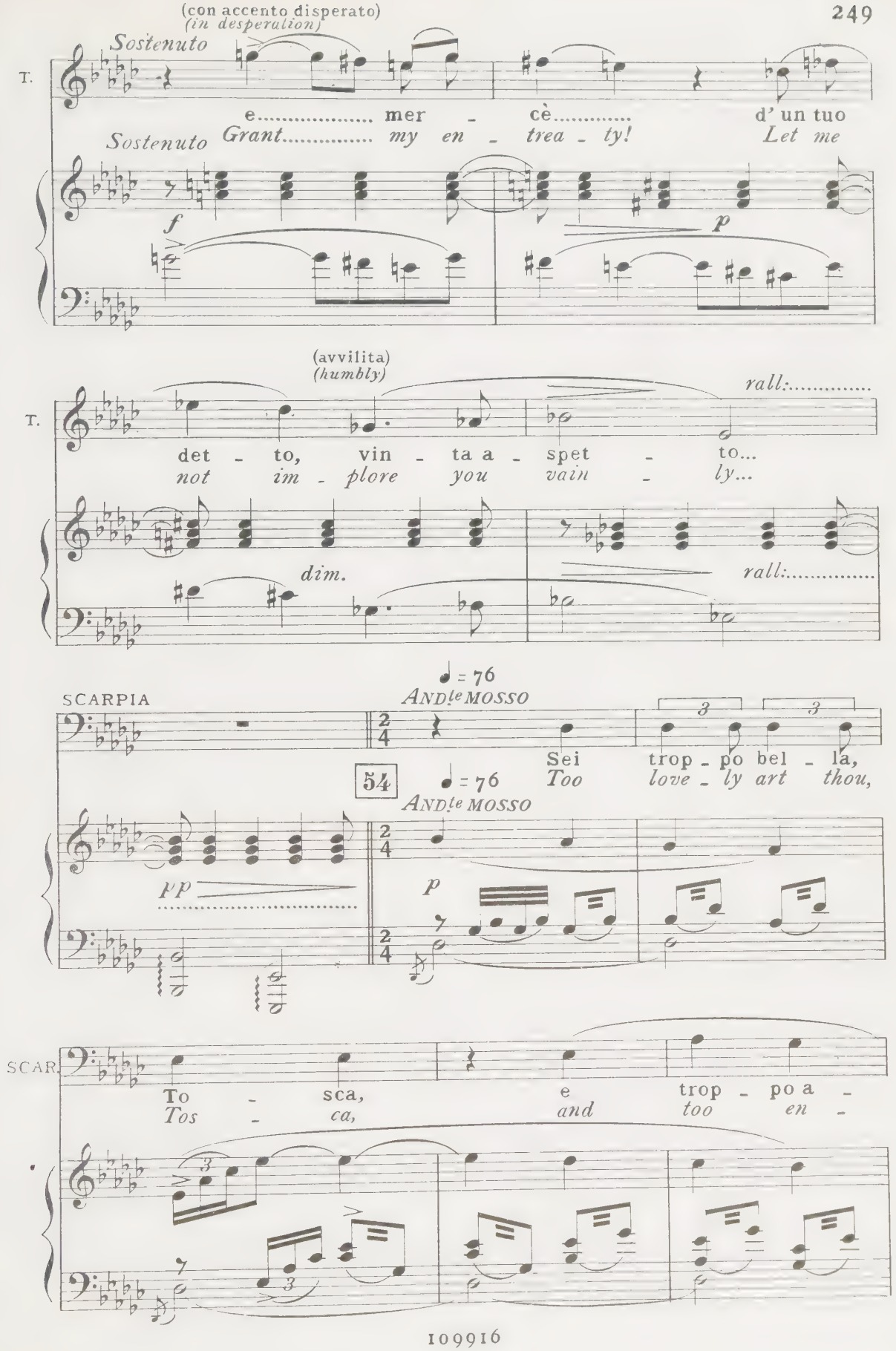

T.
l'o_ra del do_lo _ re per _ chè, perchè Signo _ re, per_
this my hour of sor _ row and bit _ ter tri _ bu_la _ tion, oh!
pp
T.
_chè me ne ri _ mu _ ne _ ri co _ sì?.....
Heav'nly Fa_ther, why dostThou for _ sake me?
pp
T.
Die _ di gio _ iel _ li del_la Ma_don _ na al
Jew _ els I gave to de_beck Our La _ dy's
dolcissimo
ppp

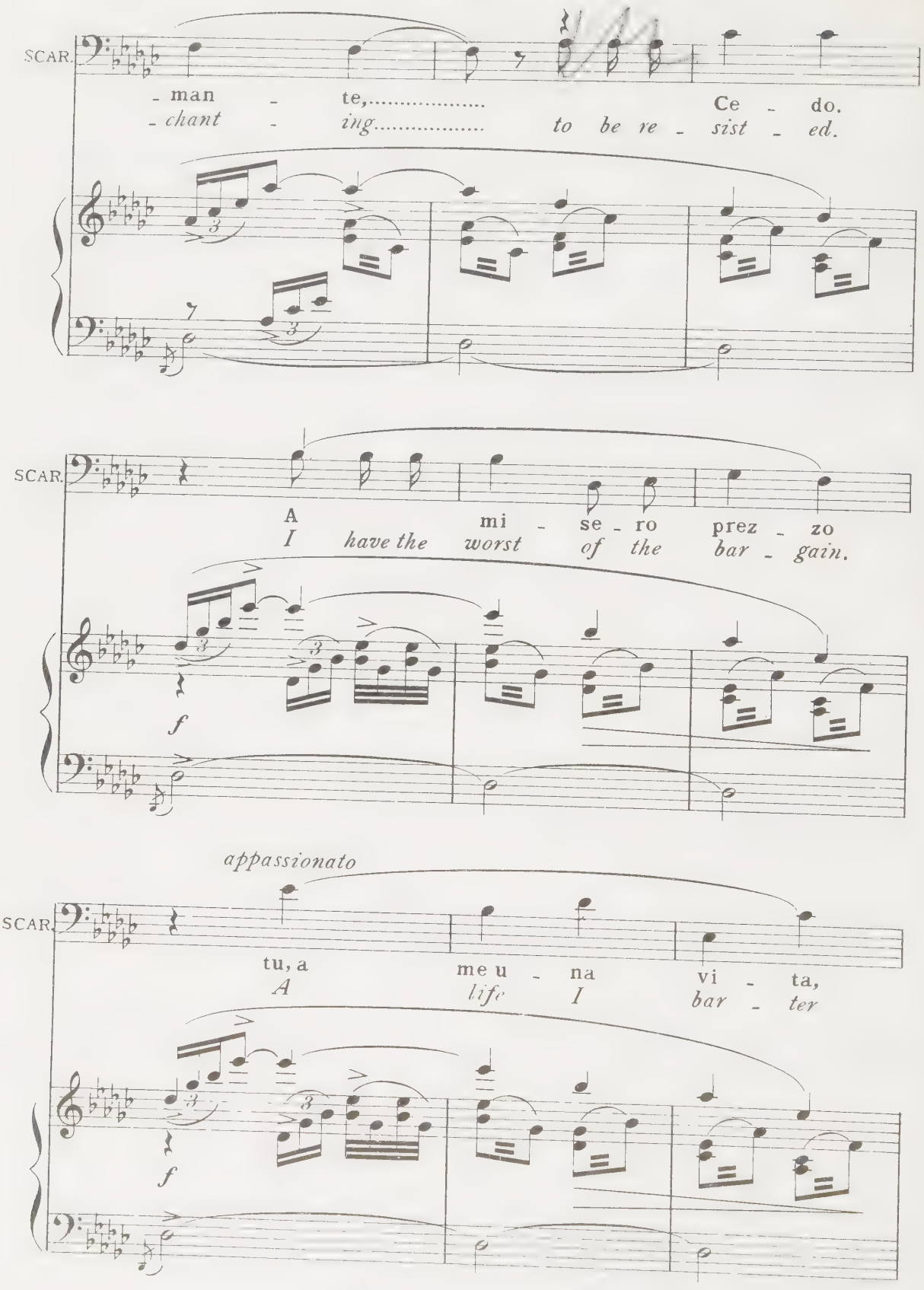

T.
man - to, e die - di il can - to agli astri, al ciel, che
man - tle; I gave my songs to the star-ry host in
T.
ne ridean più bel-li..... Nel - l'o-ra del do-lor per -
tribute to their brightness..... In this my hour of grief and
cres. molto
T.
- chè, perchè..... Si - gnor, ah,.....
bit - ter tri-bu-la-tion, why, oh.....
cres. molto
f molto allarg:.....

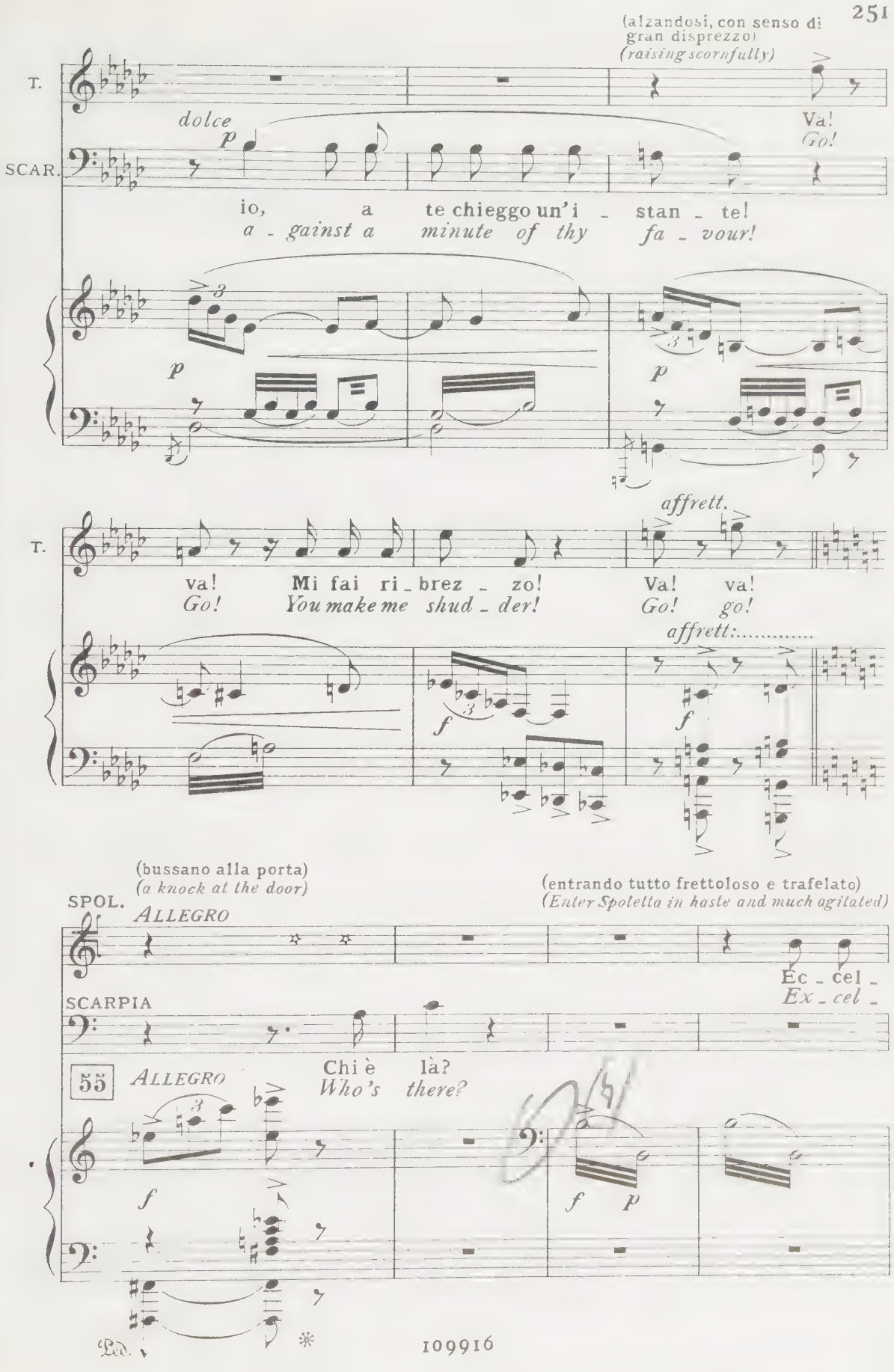

rall.
(singhiozzando)
(soffing)
sostenuto
T.
..... perchè me ne ri_mu_neri co _ si?
why,.....Heav'nly Father hast Thou forsa _ ken me?
SCARPIA
Ri_
What
53
sostenuto
PP col canto
PP

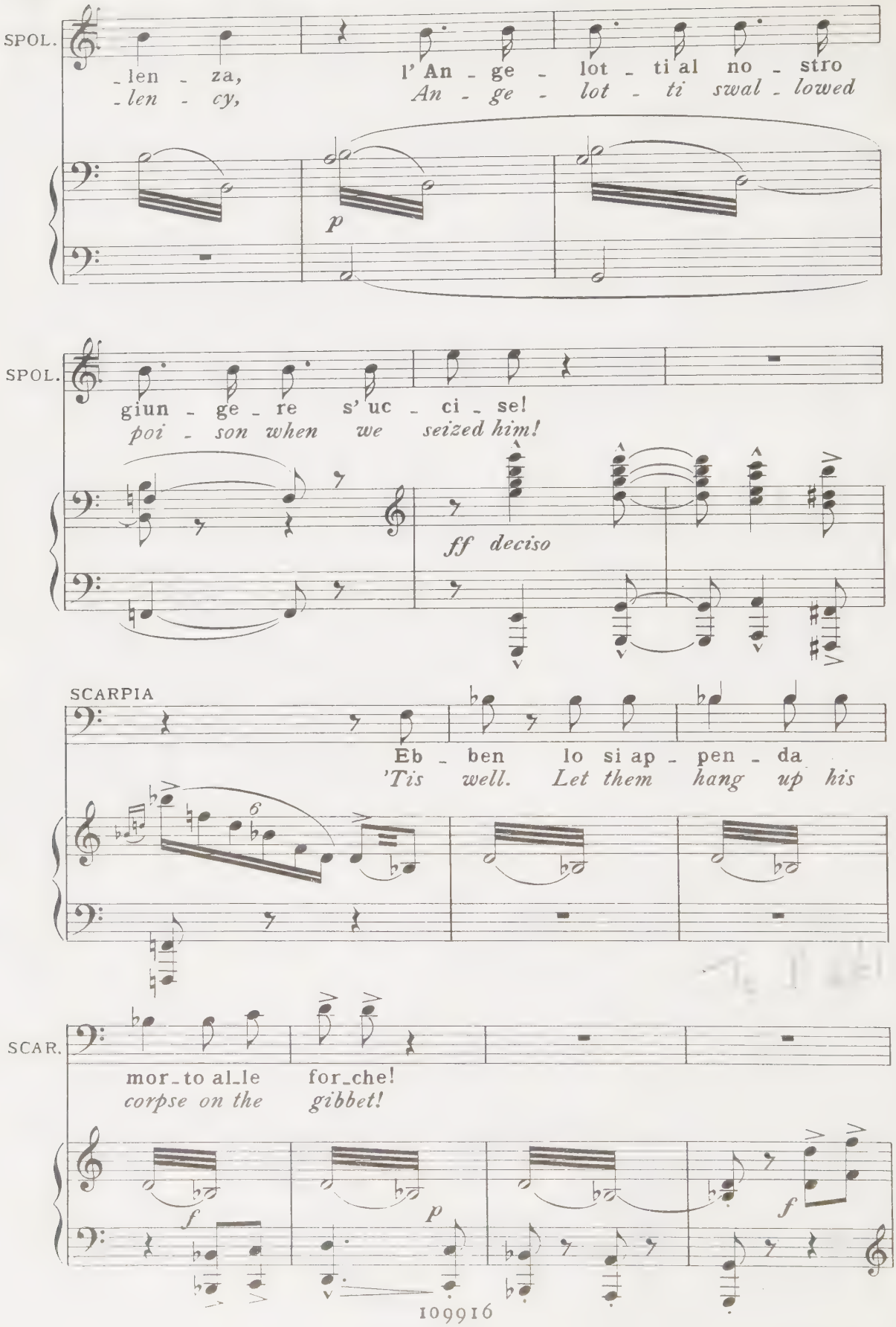

(s'inginocchia davanti a Scarpia)
(kneels down before Scarpia)
T.
Mi vuoi sup_plice ai tuoi pie_di?
Must I kneel_ing beg for mercy?
SCAR.
_sol_vi!
say you!
Ped.

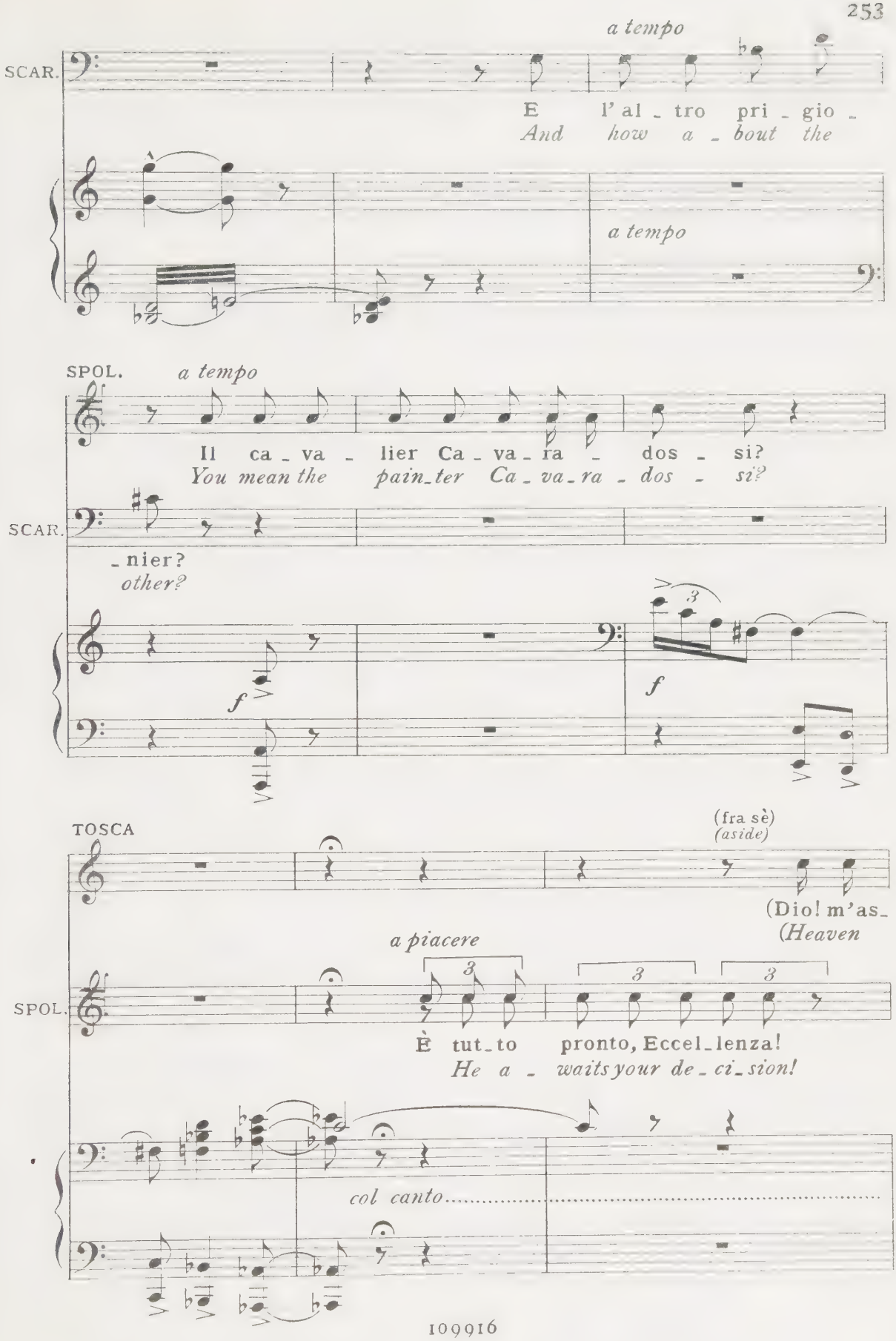

All.o AGITATO
(singhiozza)
(sobs)
T.
Ve - di,....
All.o AGITATO
Be_hold me....
pp
come un lamento
T.
le man giun - te io sten_do a
plead_ing here at your feet for
(alzando le mani giunte)
(raising her folded hands)
T.
te!.....
pi - ty!
Ec - co,.....
Hear me.....
T.
.....
.....
ve - di,.....
hear me.....
cres.

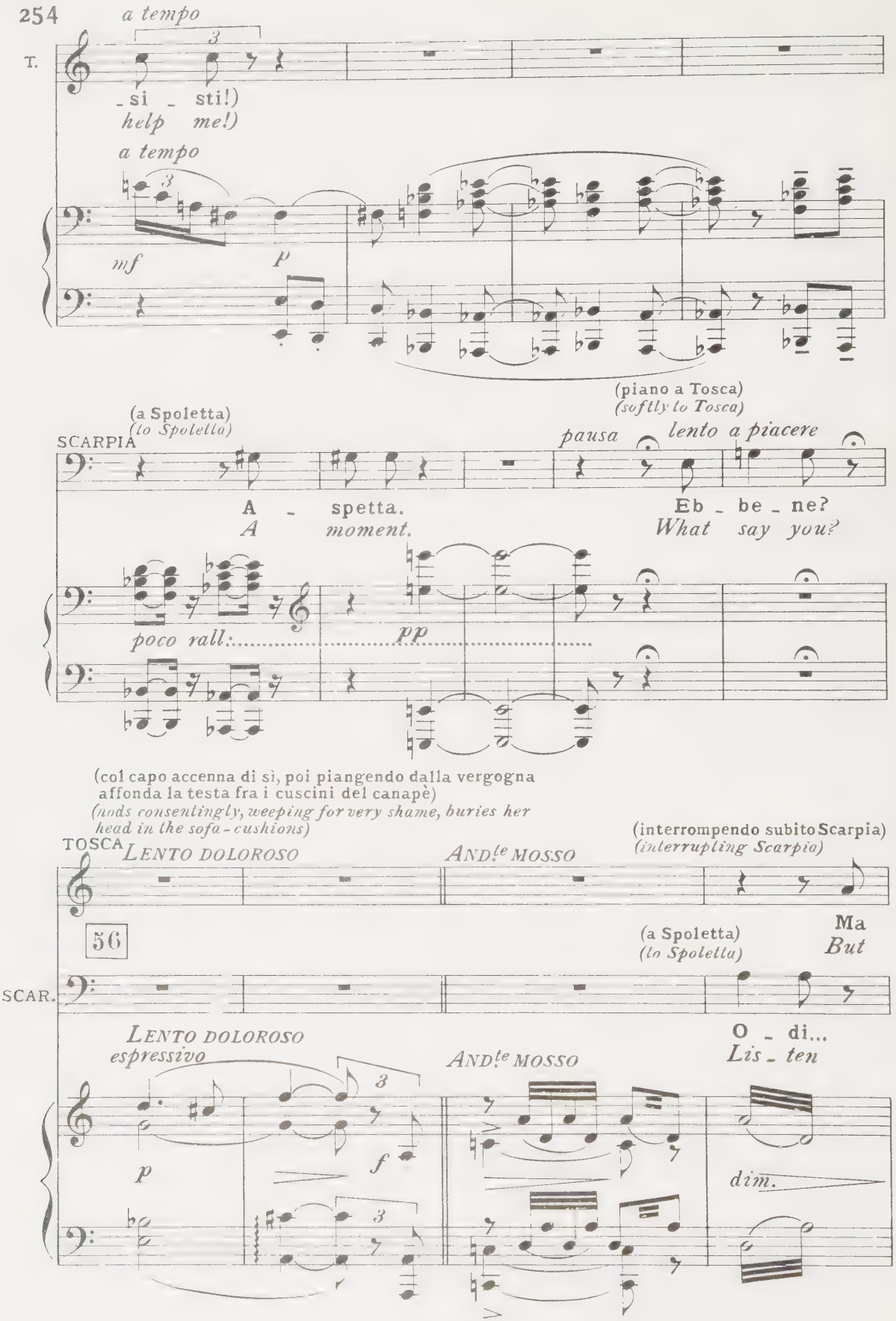

(con accento disperato)
(in desperation)
Sostenuto
T.
e..... mer - cè..... d' un tuo
Sostenuto Grant..... my en - trea - ty! Let me
f
p
(avvilita)
(humbly)
rall:.....
T.
det - to, vin - ta a - spet - to...
not im - plore you vain - ly...
dim.
rall:.....
SCARPIA
♩ = 76
ANDte MOSSO
3
3
Sei trop - po bel - la,
54
♩ = 76
Too love - ly art thou,
ANDte MOSSO
PP
p
SCAR.
To - sca, e trop - po a -
Tos - ca, and too en -
3
3

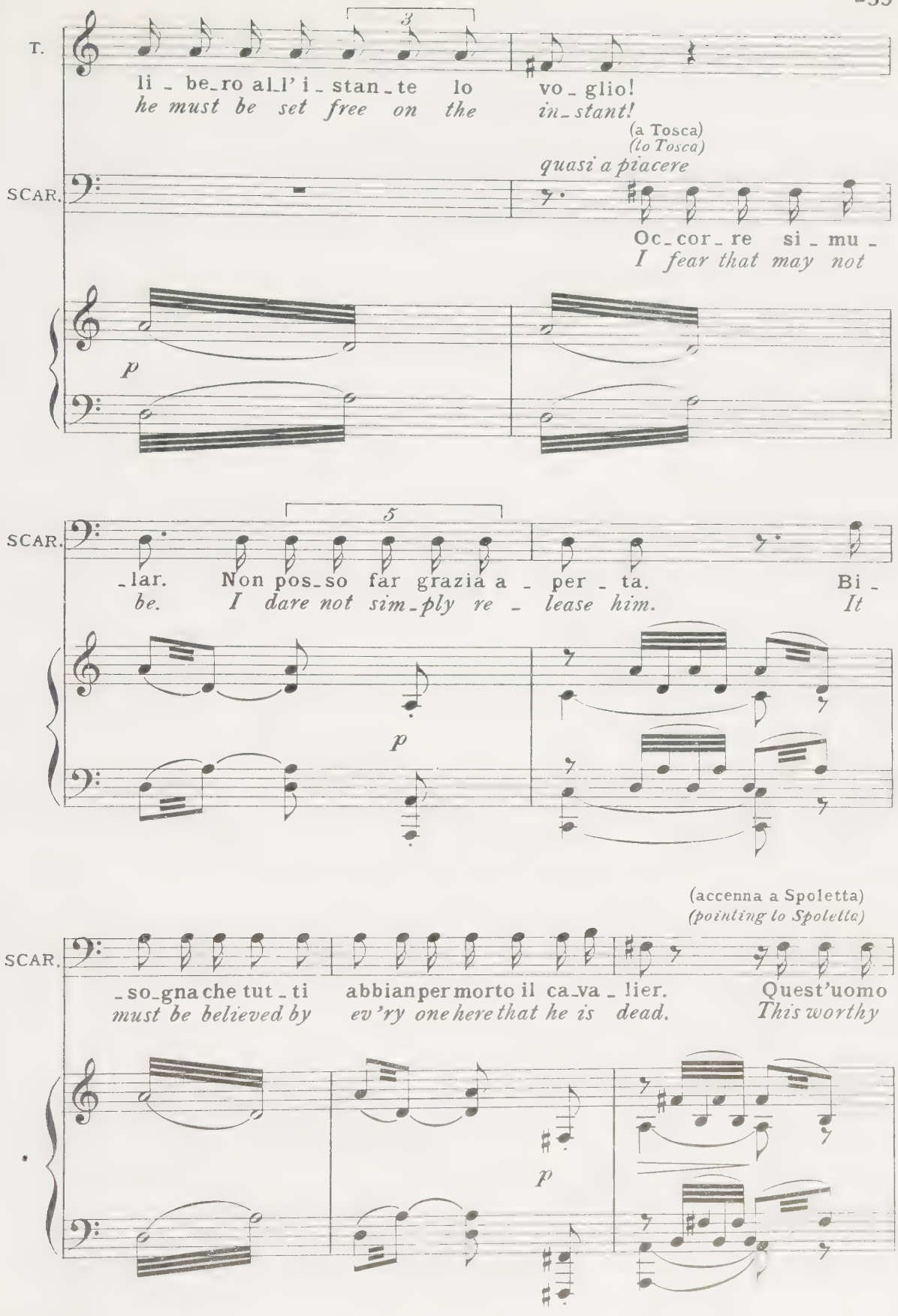

SCAR.
- man - te,.....
- chant - ing.....
Ce - do.
to be re - sist - ed.
SCAR.
A mi - se - ro prez - zo
I have the worst of the bar - gain.
f
appassionato
SCAR.
tu, a me u - na vi - ta,
A life I bar - ter
f

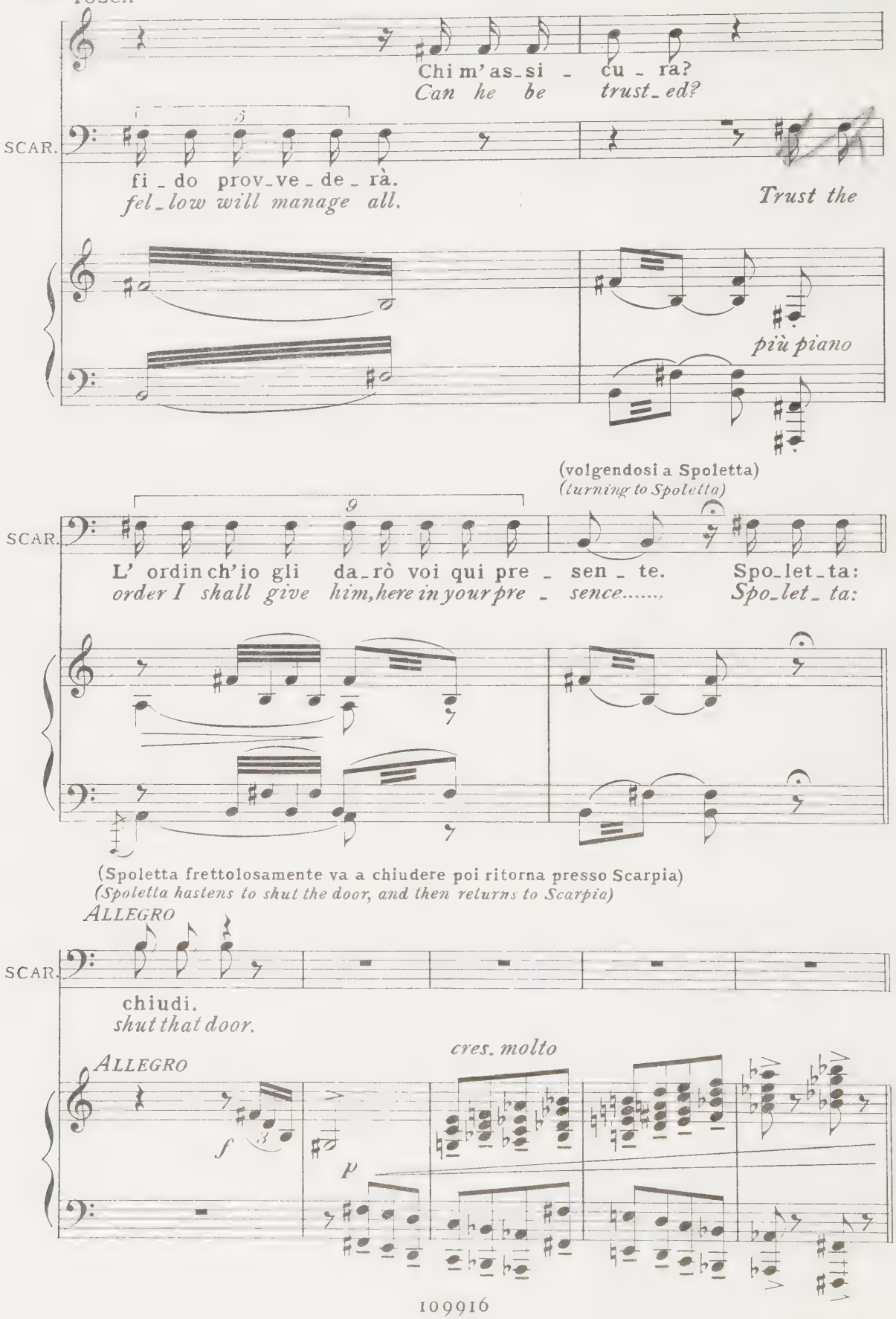

(alzandosi, con senso di gran disprezzo)
(raising scornfully)
T.
dolce
p
Va!
Go!
SCAR.
io, a te chieggo un'i - stan - te!
a - gainst a minute of thy fa - vour!
p
p
affrett.
T.
va! Mi fai ri - brez - zo! Va! va!
Go! You make me shud - der! Go! go!
affrett:.....
f
f
(bussano alla porta)
(a knock at the door)
(entrando tutto frettoloso e trafelato)
(Enter Spoletta in haste and much agitated)
SPOL.
ALLEGRO
Ec - cel -
Ex - cel -
SCARPIA
55
ALLEGRO
Chi è là?
Who's there?
f
f p
Ped.


SPOL.
-len - za,
-len - cy,
l' An - ge - lot - ti al no - stro
An - ge - lot - ti swal - lowed
p
SPOL.
giun - ge - re s' uc - ci - se!
poi - son when we seized him!
ff deciso
SCARPIA
Eb - ben lo si ap - pen - da
'Tis well. Let them hang up his
SCAR.
mor-to al-le for-che!
corpse on the gibbet!
f
p
f

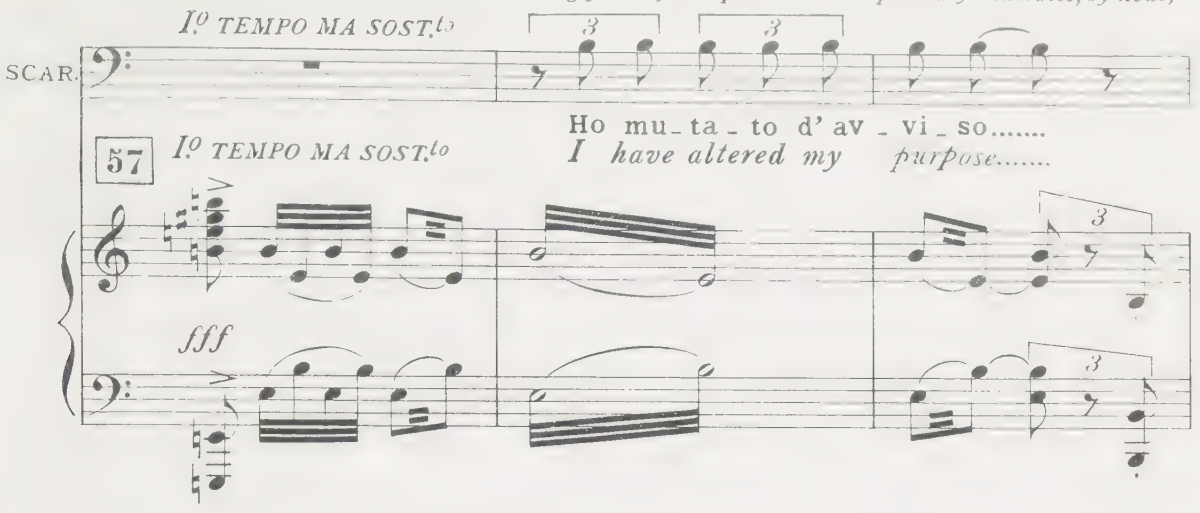

a tempo
SCAR.
E l' al _ tro pri _ gio _
And how a _ bout the
a tempo
SPOL.
a tempo
Il ca _ va _ lier Ca _ va _ ra _ dos _ si?
You mean the pain_ter Ca _ va _ ra _ dos _ si?
SCAR.
_ nier?
other?
f
3
f
TOSCA
(fra sè)
(aside)
(Dio! m'as_
(Heaven
a piacere
3
3
3
SPOL.
È tut_to pronto, Eccel_lenza!
He a _ waits your de _ ci_sion!
col canto.....


a tempo
T.
_si _ sti!)
help me!)
a tempo
mf
p
(piano a Tosca)
(softly to Tosca)
(a Spoletta)
(to Spoletta)
SCARPIA
pausa
lento a piacere
A _ spetta.
A moment.
Eb _ be _ ne?
What say you?
poco rall:
pp
(col capo accenna di sì, poi piangendo dalla vergogna affonda la testa fra i cuscini del canapè)
(nods consentingly, weeping for very shame, buries her head in the sofa-cushions)
(interrompendo subito Scarpia)
(interrupting Scarpia)
TOSCA
LENTO DOLOROSO
AND.te MOSSO
56
(a Spoletta)
(to Spoletta)
Ma
But
SCAR.
O _ di...
Lis _ ten
LENTO DOLOROSO
espressivo
AND.te MOSSO
p
f
dim.

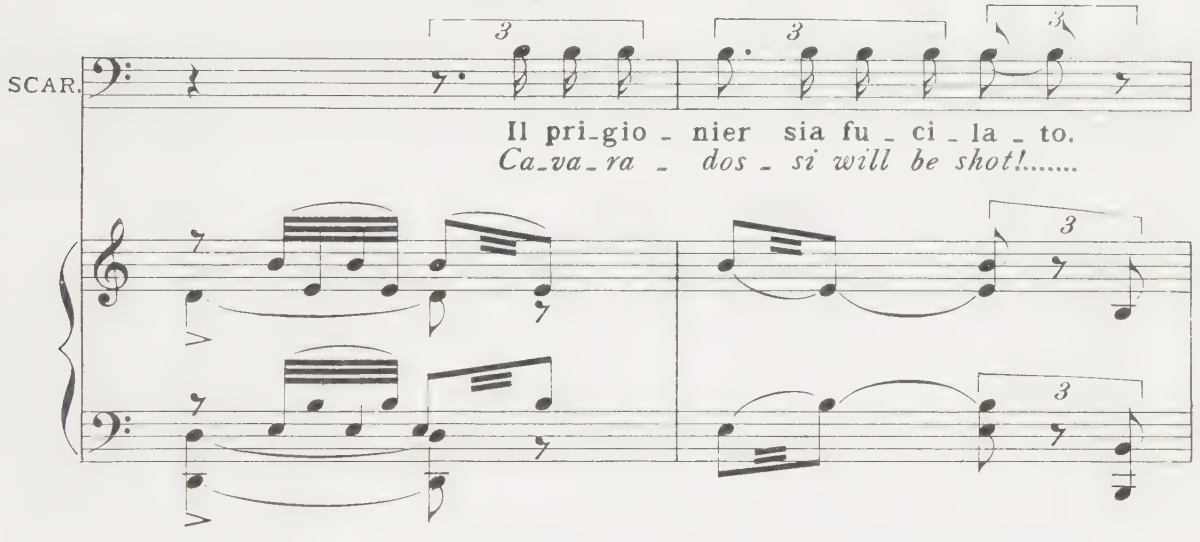

T.
3
li - be-ro al-l' i - stan-te lo vo - glio!
he must be set free on the in-stant!
(a Tosca)
(to Tosca)
quasi a piacere
SCAR.
Oc-cor-re si - mu -
I fear that may not
p
SCAR.
5
-lar. Non pos-so far grazia a - per - ta. Bi -
be. I dare not sim-ply re - lease him. It
p
(accenna a Spoletta)
(pointing to Spoletta)
SCAR.
-so-gna che tut - ti abbian per morto il ca-va - lier. Quest'uomo
must be believed by ev'ry one here that he is dead. This worthy
p

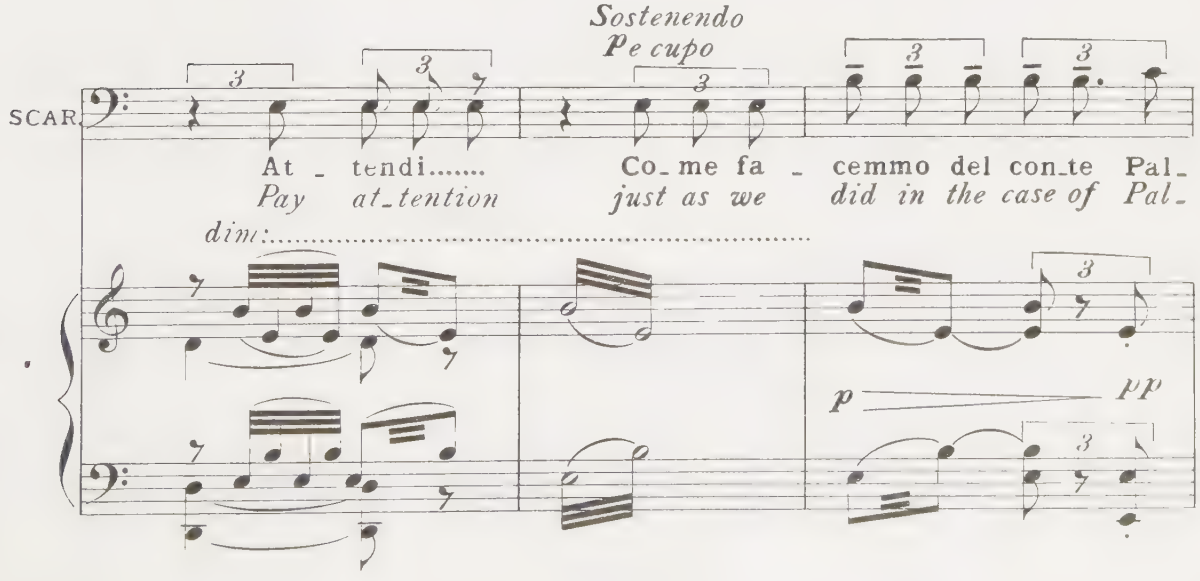

Chi m'as_si - cu_ra?
Can he be trust_ed?
SCAR.
fi_do prov_ve_de_rà.
fel_low will manage all.
Trust the
più piano
(volgendosi a Spoletta)
(turning to Spoletta)
SCAR.
L' ordin ch'io gli da_rò voi qui pre_sen_te.
order I shall give him, here in your pre_sence.....
Spo_let_ta:
Spo_let_ta:
(Spoletta frettolosamente va a chiudere poi ritorna presso Scarpia)
(Spoletta hastens to shut the door, and then returns to Scarpia)
ALLEGRO
SCAR.
chiudi.
shut that door.
ALLEGRO
cres. molto
f
p

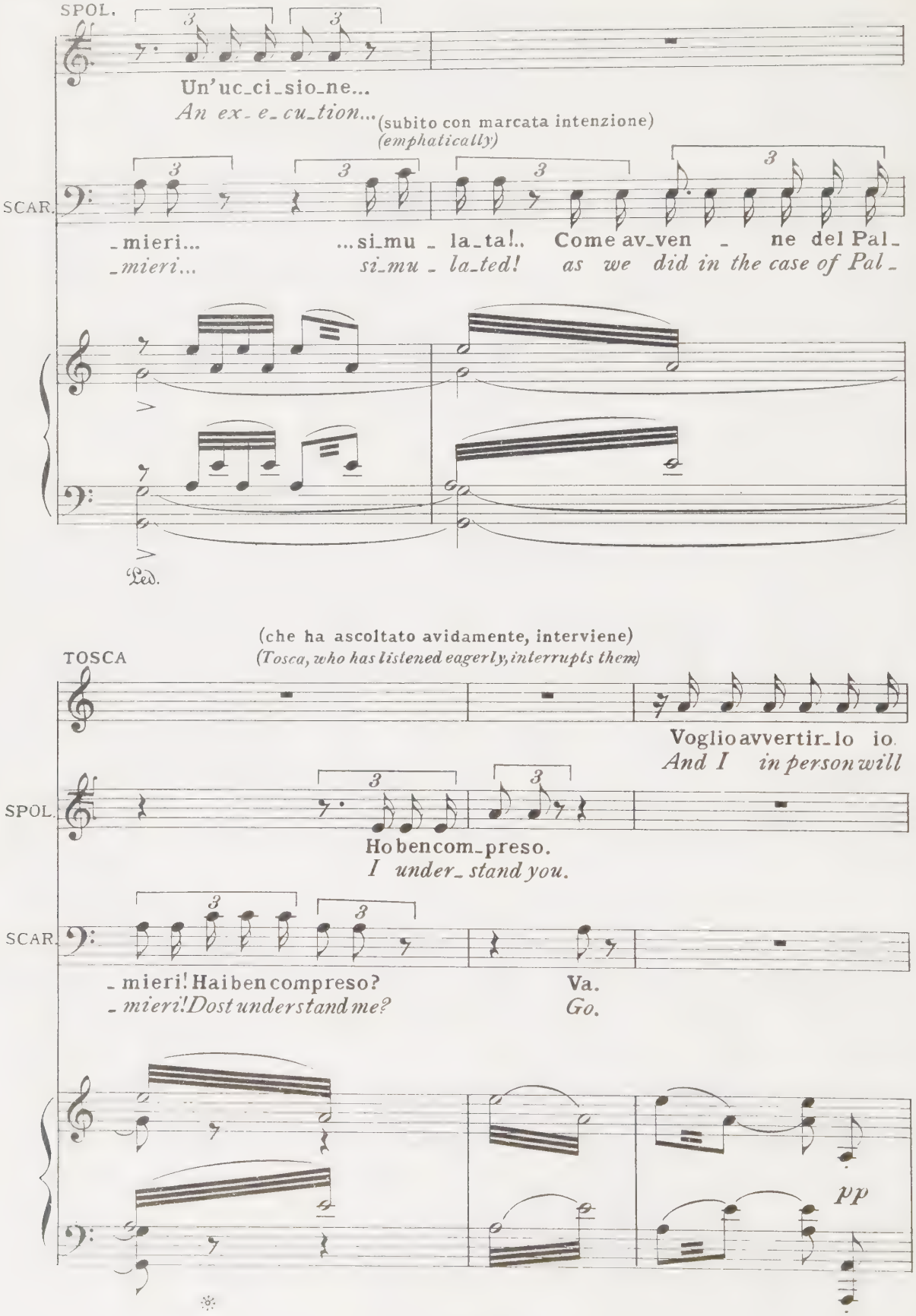
(fissa con intenzione Spoletta che accenna replicatamente
(looking fixedly at Spoletta who repeatedly indicates, by nods,

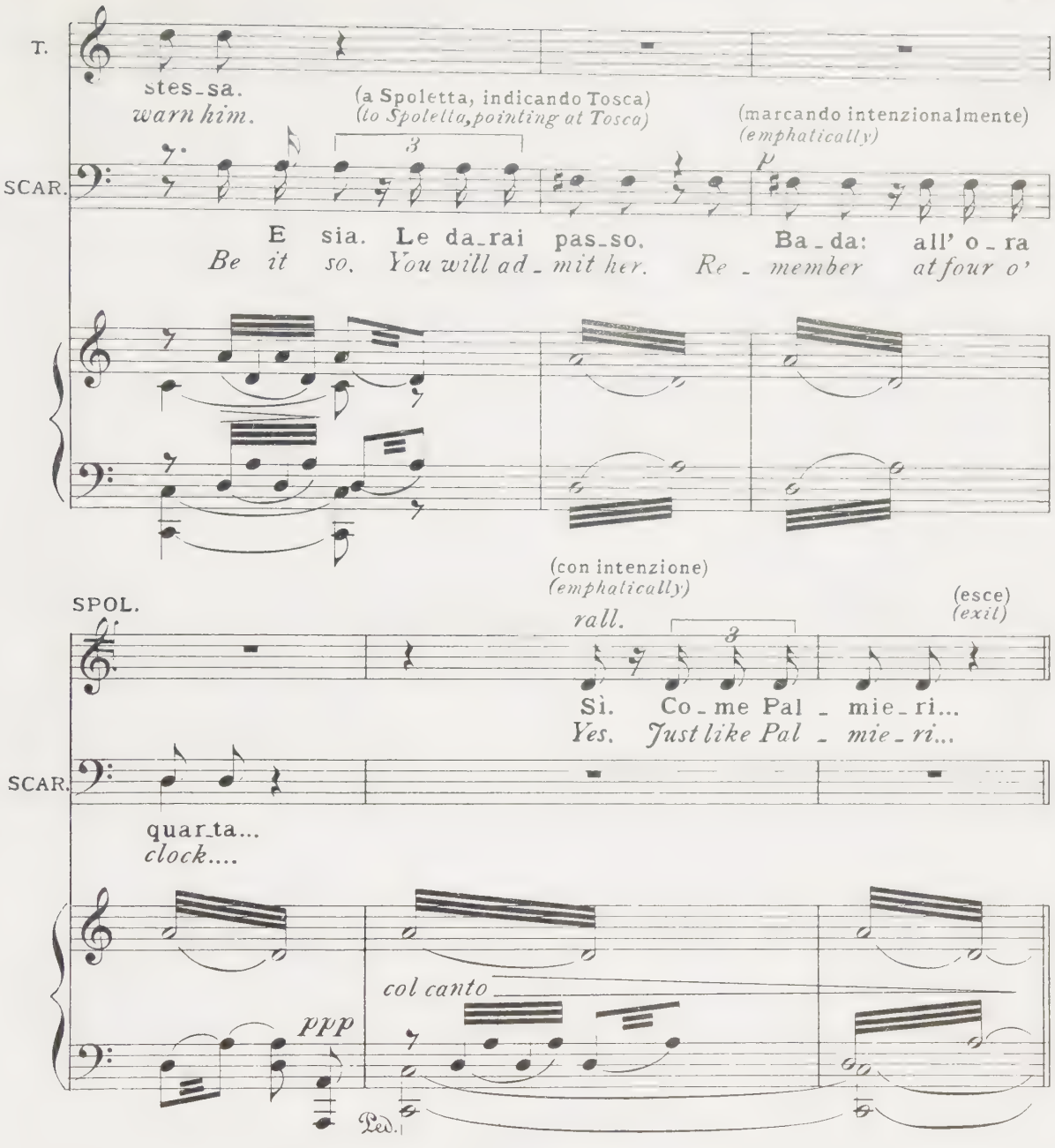


col capo di indovinare il pensiero di Scarpia)
that he understands Scarpia's meaning)

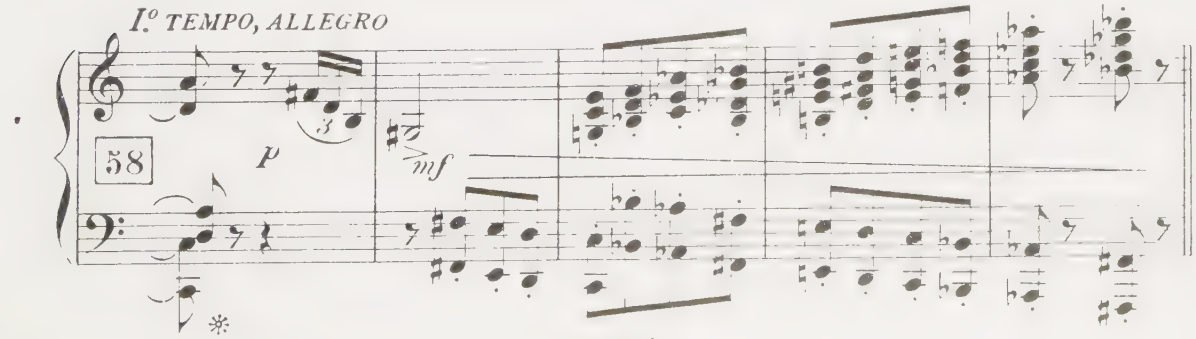


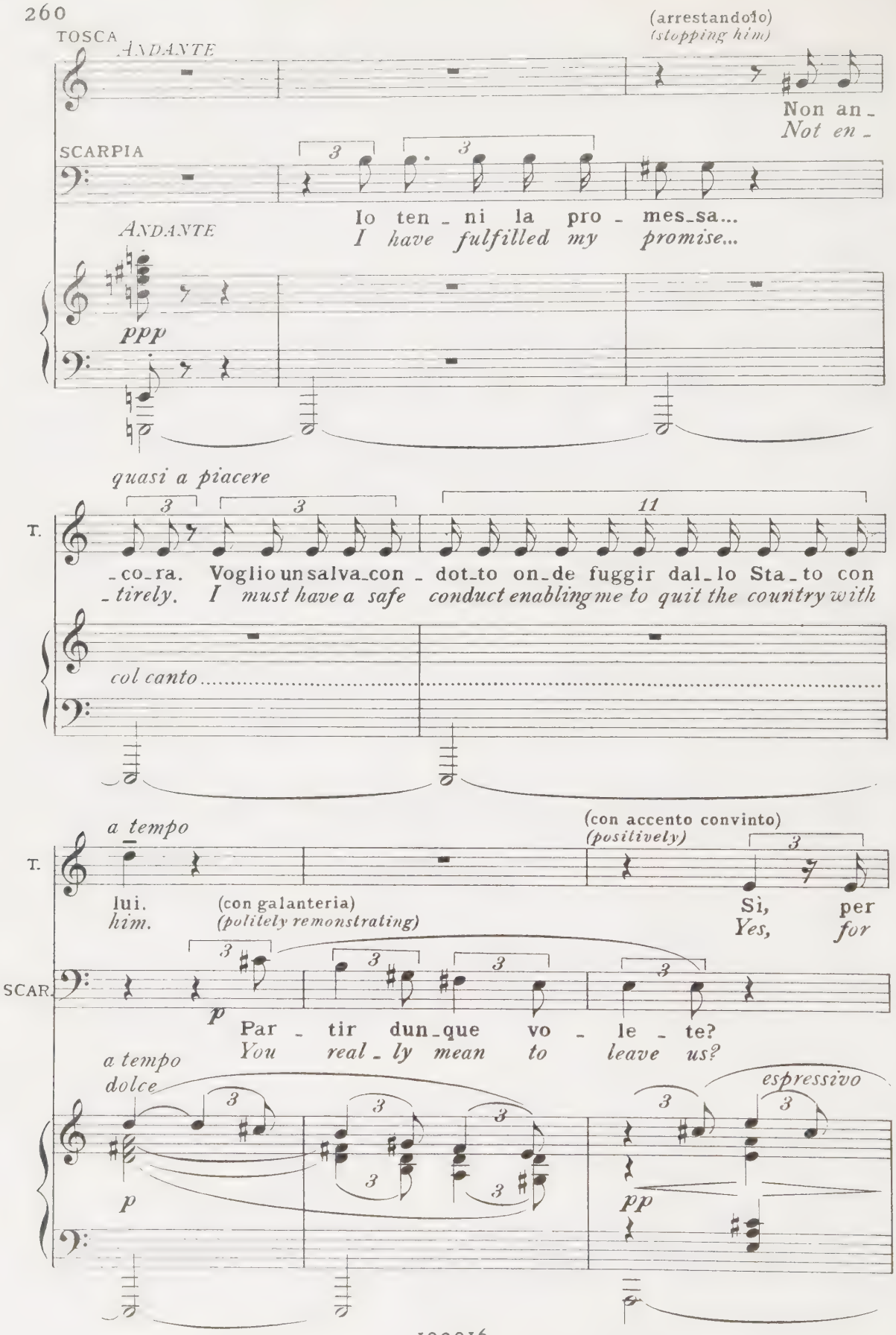


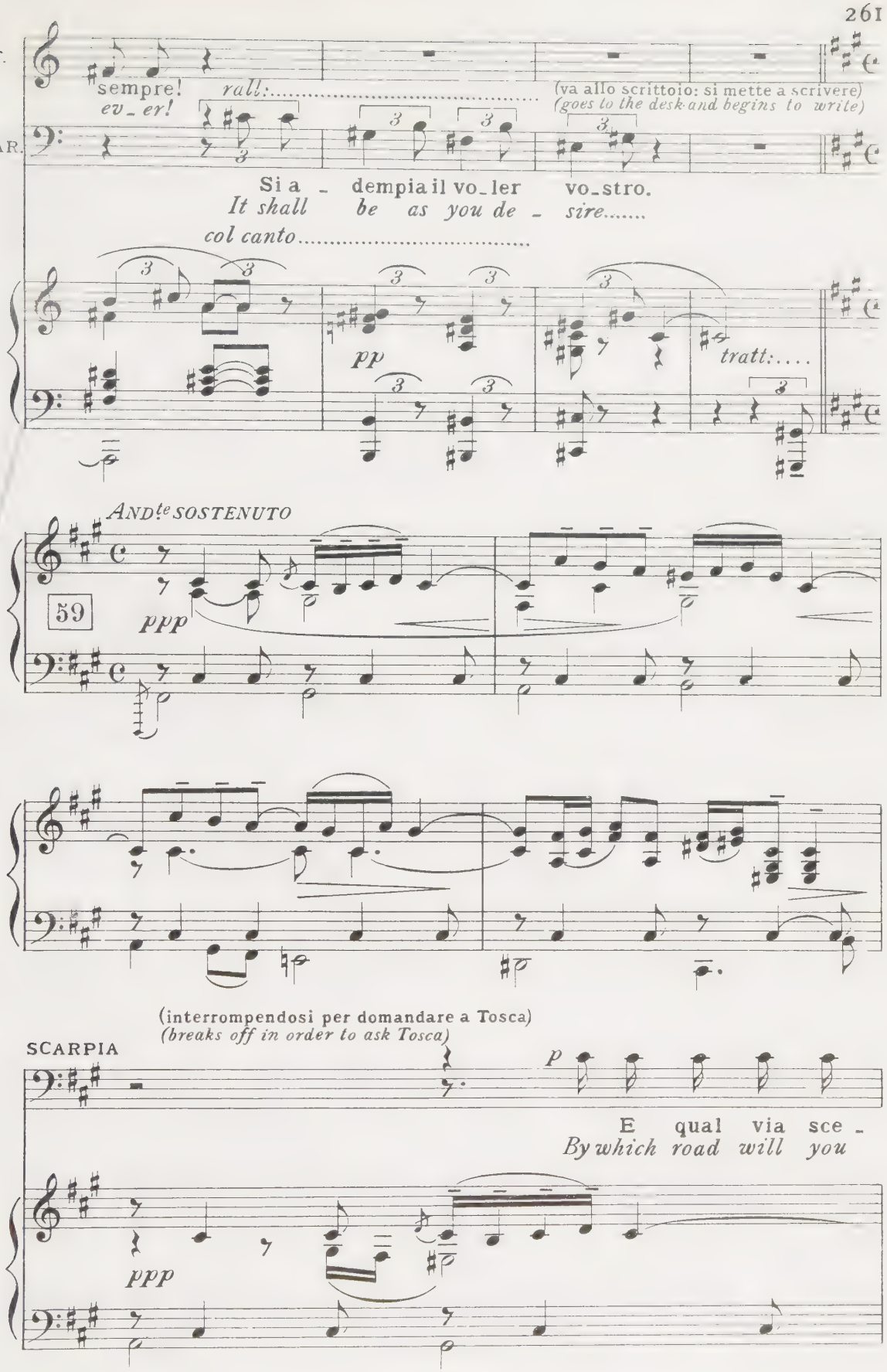

SPOL.
Un'uc_ci_sio_ne...
An ex_e_cu_tion...
(subito con marcata intenzione)
(emphatically)
SCAR.
_mieri...
...si_mu_la_ta!..
Come av_ven_ne del Pal_
_mieri...
si_mu_la_ted!
as we did in the case of Pal_
Ped.
(che ha ascoltato avidamente, interviene)
TOSCA
(Tosca, who has listened eagerly, interrupts them)
Voglio avvertir_lo io.
And I in person will
SPOL.
Ho ben com_preso.
I under_stand you.
SCAR.
_mieri! Hai ben compreso?
_mieri! Dost understand me?
Va.
Go.
pp

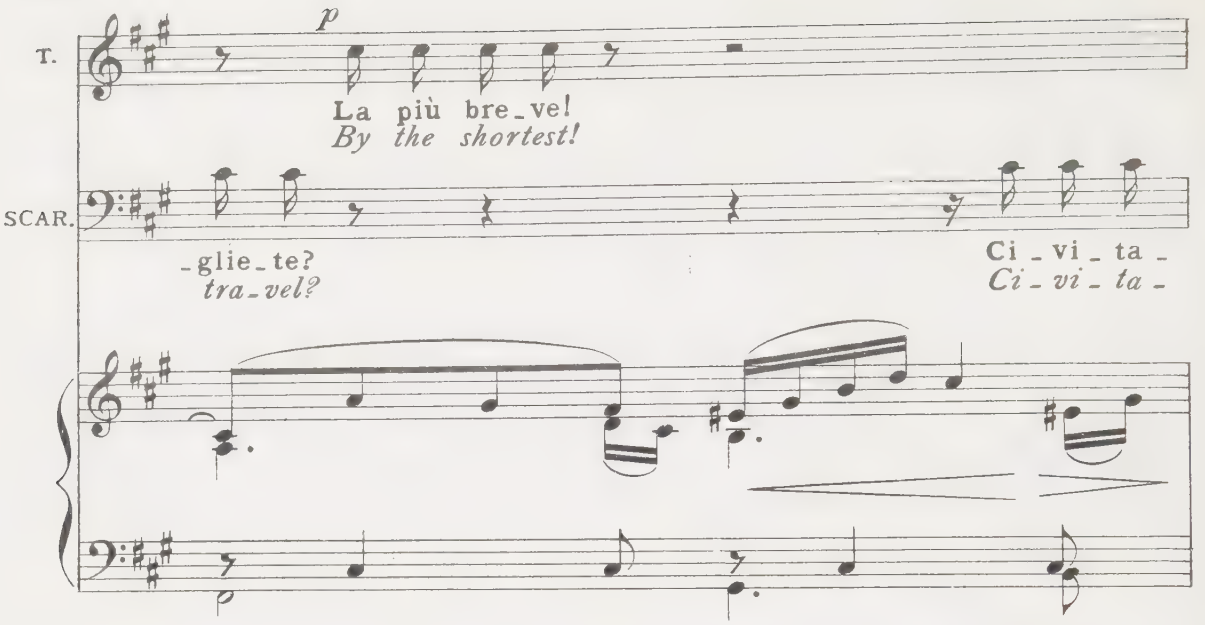


(Scarpia, ritto presso la porta, ascolta Spoletta allontanarsi, poi trasformato nel viso e nei gesti si avvicina con grande passione a Tosca)
(Scarpia, standing by the door, listens to Spoletta's retreating steps. Then, changing his manner and expression, he turns passionately)

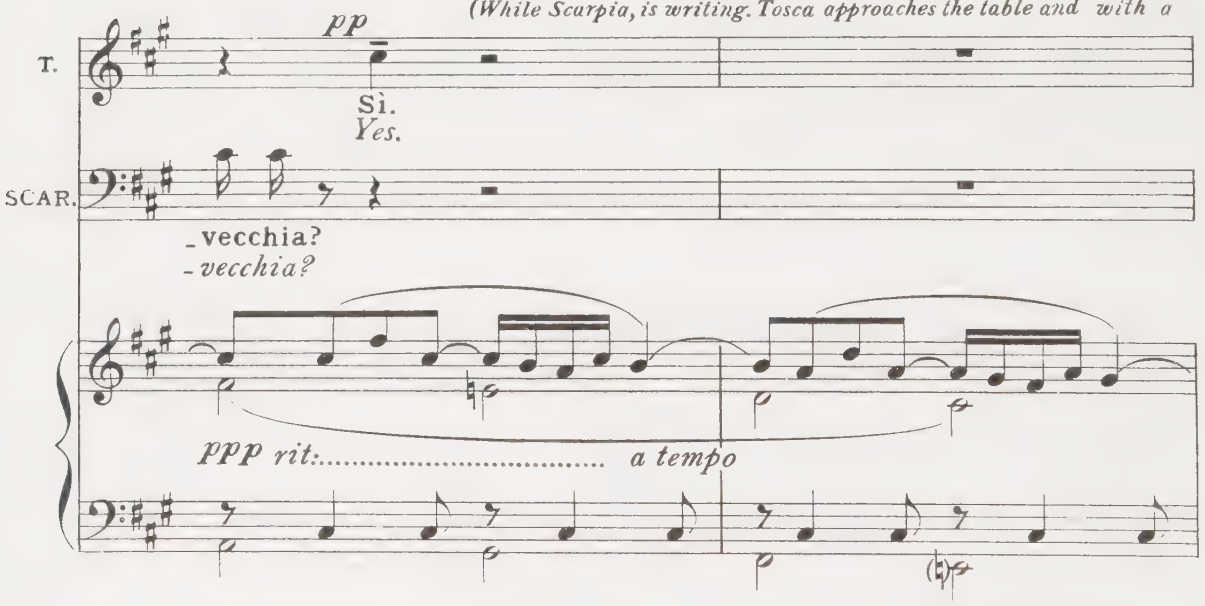



TOSCA
ANDANTE
(arrestandolo)
(stopping him)
Non an_
Not en_
SCARPIA
Io ten_ni la pro_mes_sa...
I have fulfilled my promise...
ANDANTE
ppp
quasi a piacere
T.
_co_ra. Voglio un salva_con_dot_to on_de fuggir dal_lo Sta_to con
_tirely. I must have a safe conduct enabling me to quit the country with
col canto
a tempo
(con accento convinto)
(positively)
T.
lui.
him.
(con galanteria)
(politely remonstrating)
Sì, per
Yes, for
SCAR.
p
Par_tir dun_que vo_le_te?
You real_ly mean to leave us?
a tempo
dolce
espressivo
p
pp

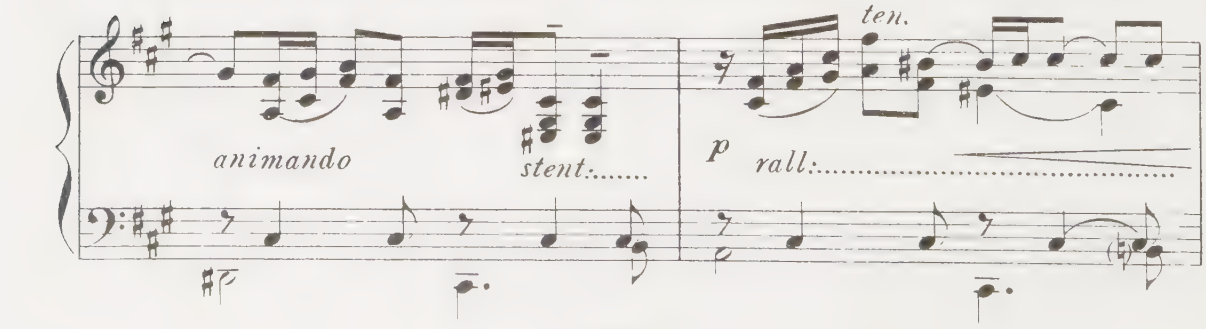

T.
sempre!
ev_er!
rall:
(va allo scrittoio: si mette a scrivere)
(goes to the desk and begins to write)
SCAR.
Si a - dempia il vo_ler vo_stro.
It shall be as you de - sire.....
col canto.....
pp
tratt:....
ANDte SOSTENUTO
59
ppp
(interrompendosi per domandare a Tosca)
(breaks off in order to ask Tosca)
SCARPIA
p
E qual via sce -
By which road will you
ppp



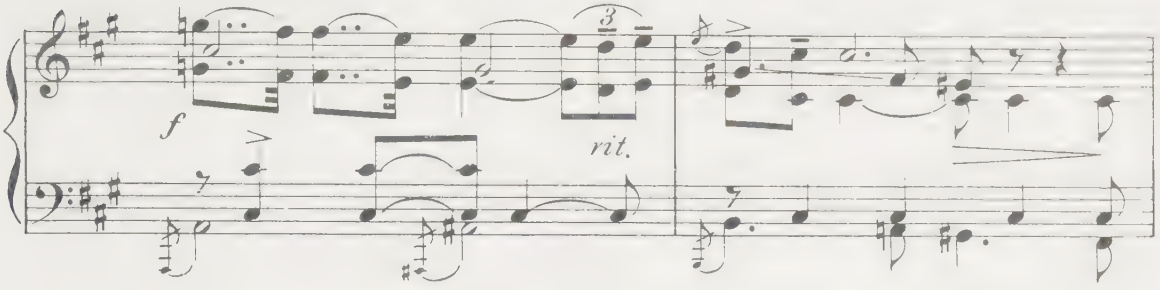
(mentre Scarpia scrive, Tosca si e avvicinata alla tavola e co!_
(While Scarpia, is writing. Tosca approaches the table and with a



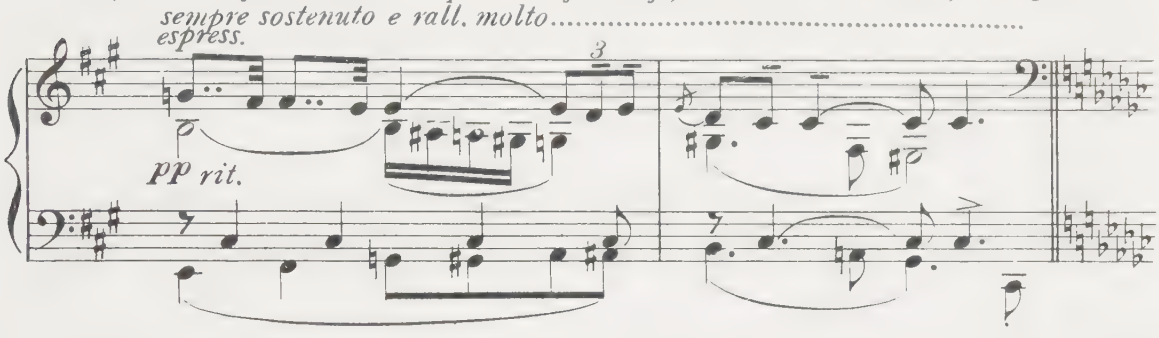
la mano tremante prende il bicchiere di vino versato da Scarpia, ma nel portare il bicchiere
trembling hand takes up the glass filled with wine by Scarpia, and, as she raises it to her lips, perceives



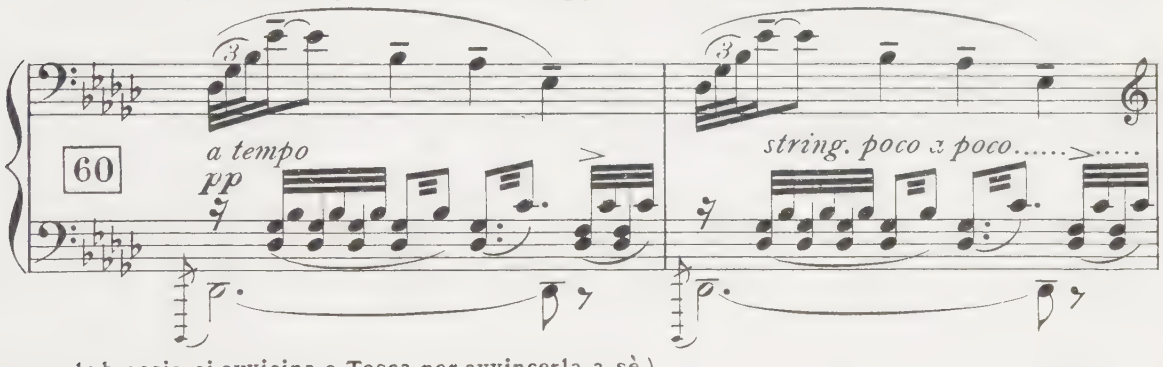
alle labbra, scorge sulla tavola un coltello affilato ed a punta; dà una rapida occhiata a Scarpia - che in quel momento è occupato a scrivere - e con infinite precauzioni cerca d'impossessarsi del
a sharp, pointed knife eging on the table-cloth. She casts a rapid glance at Scarpia still occupied at the



coltello, che poi dissimula dietro di sè, appoggiandosi alla tavola e sempre sorvegliando Scarpia.
desk, and with infinite caution takes possession of the knife, which she hides behind her, leaning on the ta-



Questi ha finito di scrivere il salvacondotto, vi mette il sigillo, ripiega il foglio; quindi aprendo
ble and carefully watching Scarpia, who, having finished writing the passport offixes his seal to it, folds

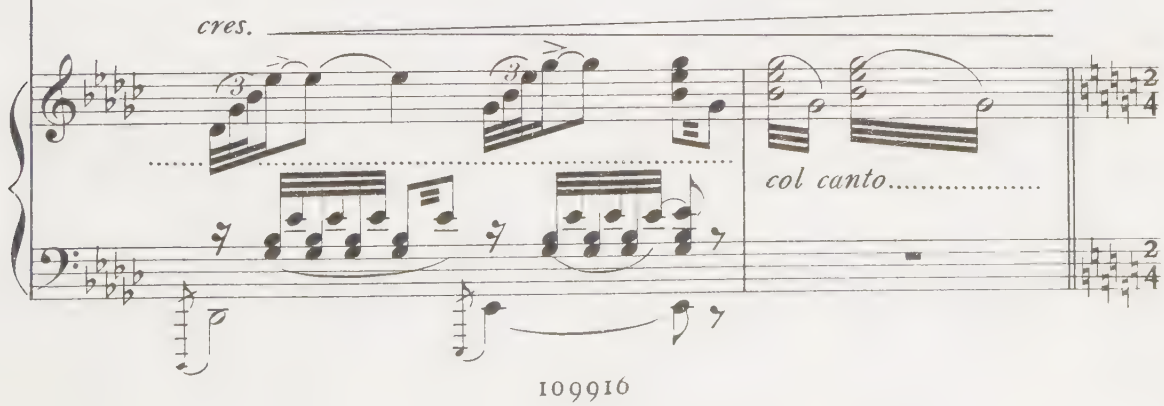


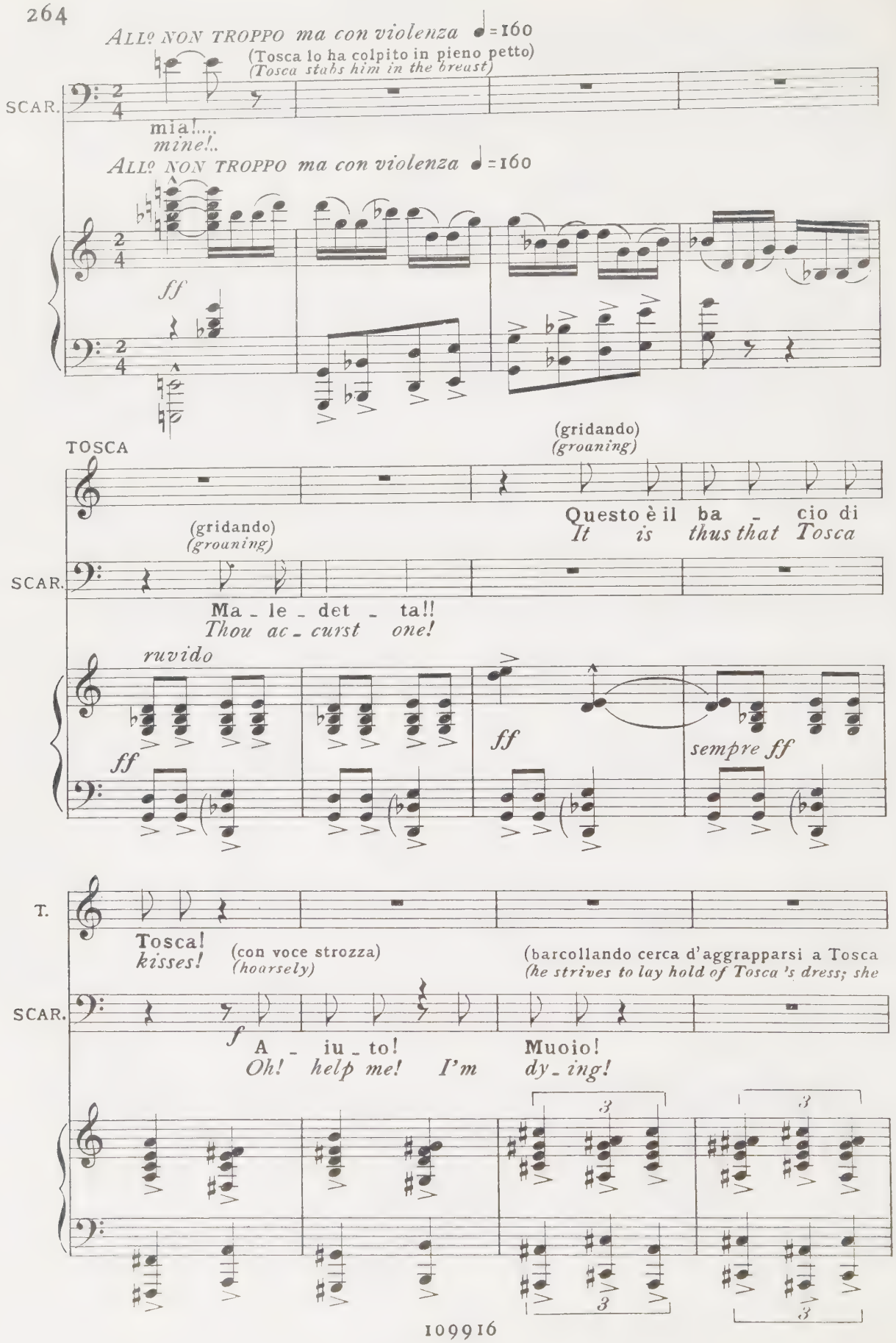
le braccia si avvicina a Tosca per avvincerla a sè.)
it up, and advances towards Tosca with open arm, intending to embrace her)

(quasi senza intonazione)

SCARPIA

Tosca, finalmente
Tosca, at last thou art




ALLº NON TROPPO ma con violenza ♩=160
(Tosca lo ha colpito in pieno petto)
(Tosca stabs him in the breast)
SCAR.
mia!....
mine!..
ALLº NON TROPPO ma con violenza ♩=160
ff
TOSCA
(gridando)
(groaning)
Questo è il ba - cio di
It is thus that Tosca
(gridando)
(groaning)
SCAR.
Ma - le - det - ta!!
Thou ac - curst one!
ruvido
ff
ff
sempre ff
T.
Tosca!
kisses!
(con voce strozza)
(hoarsely)
(barcollando cerca d'aggrapparsi a Tosca
(he strives to lay hold of Tosca 's dress; she
SCAR.
f
A - iu - to!
Oh! help me!
I'm
Muoio!
dy - ing!
3
3
3
3

che, indietreggia terrorizzata)
draws back, horror-stricken)

più forte

SCAR.

f Soc - cor - so! Muo - io!
Oh! help me! I'm dy - ing!

(con odio a Scarpia)
(pitilessly)

TOSCA

Ti sof - fo - ca il
Are you sti - fling with

SCAR.

Ah!
Ah!

61

fff *ff*

fff

T.

sangue?
blood?...

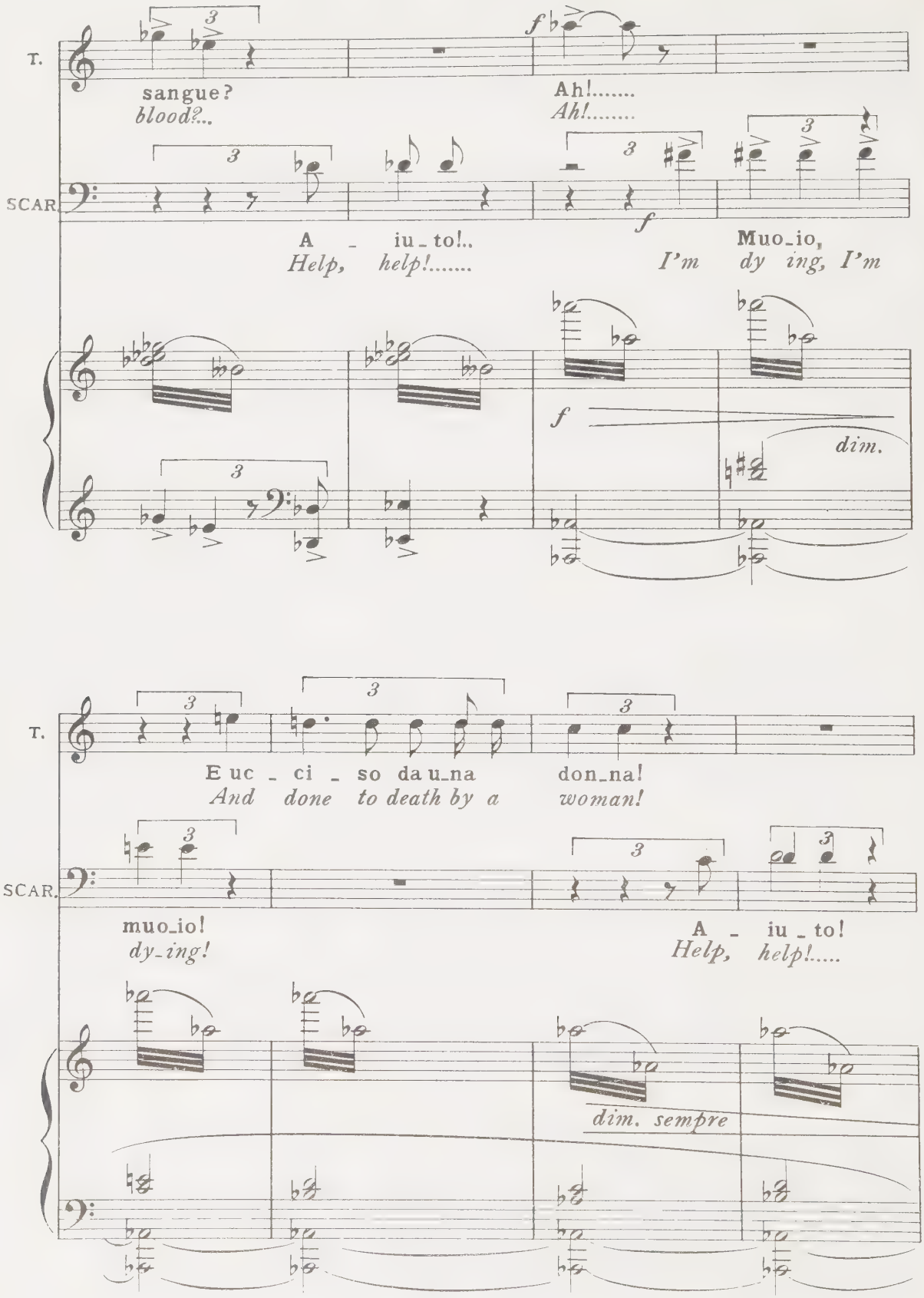
Ti sof - fo - ca il
Are you sti - fling with

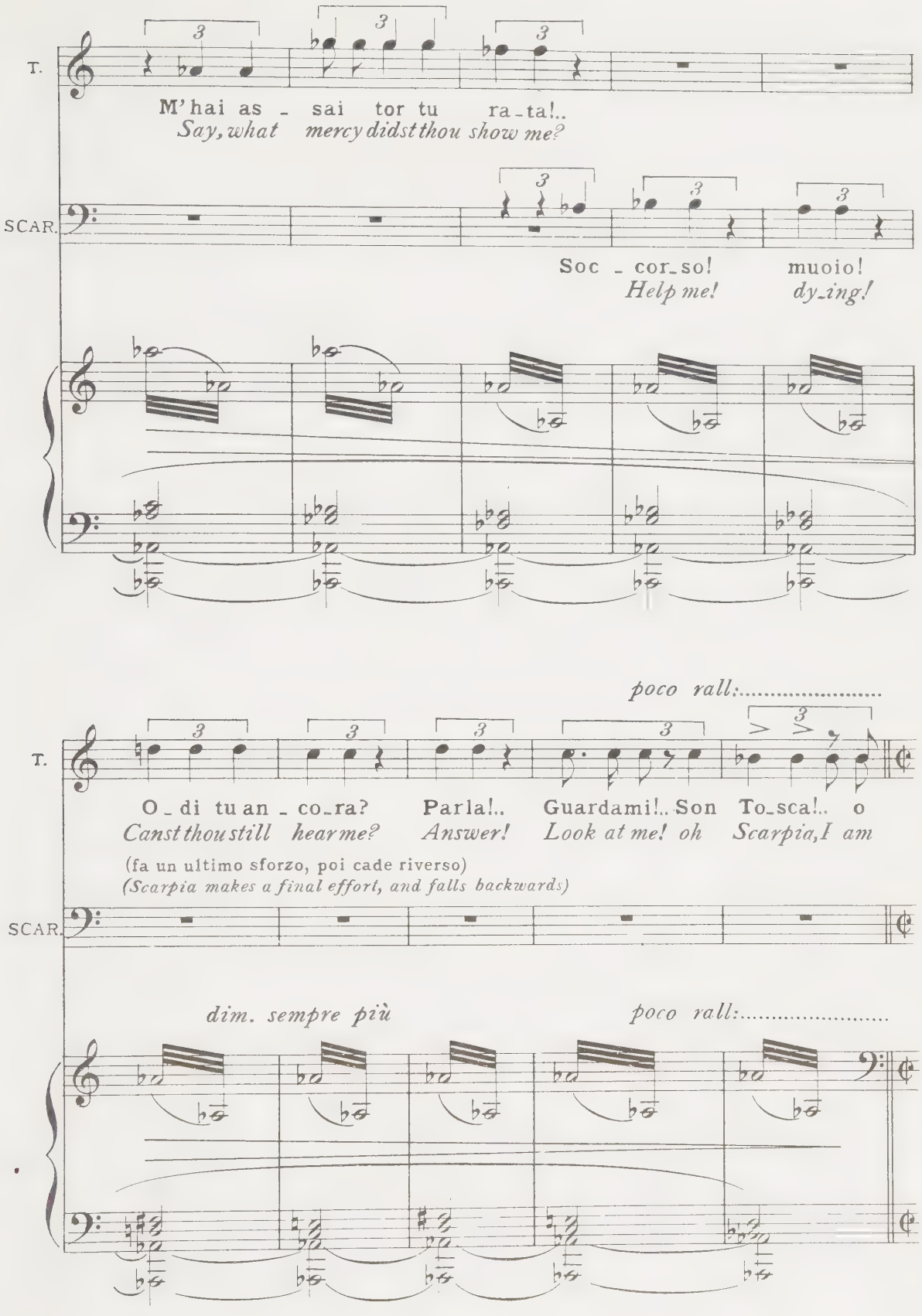
(soffocato)
(choking)

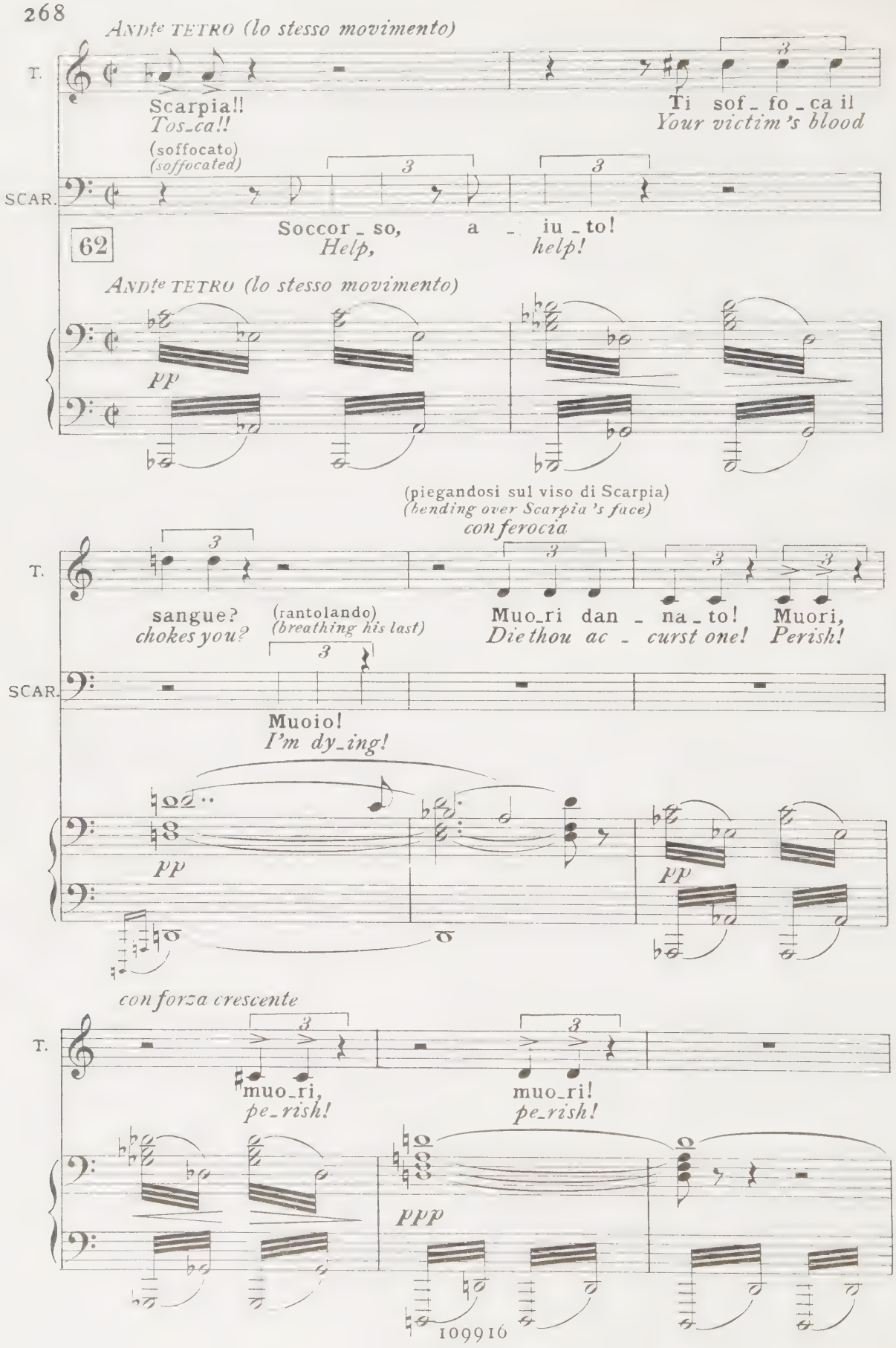
(si dibatte inutilmente e cerca di rialzarsi, aggrappandosi al canapè)
(struggles ineffectually to rise clutching the sofa)

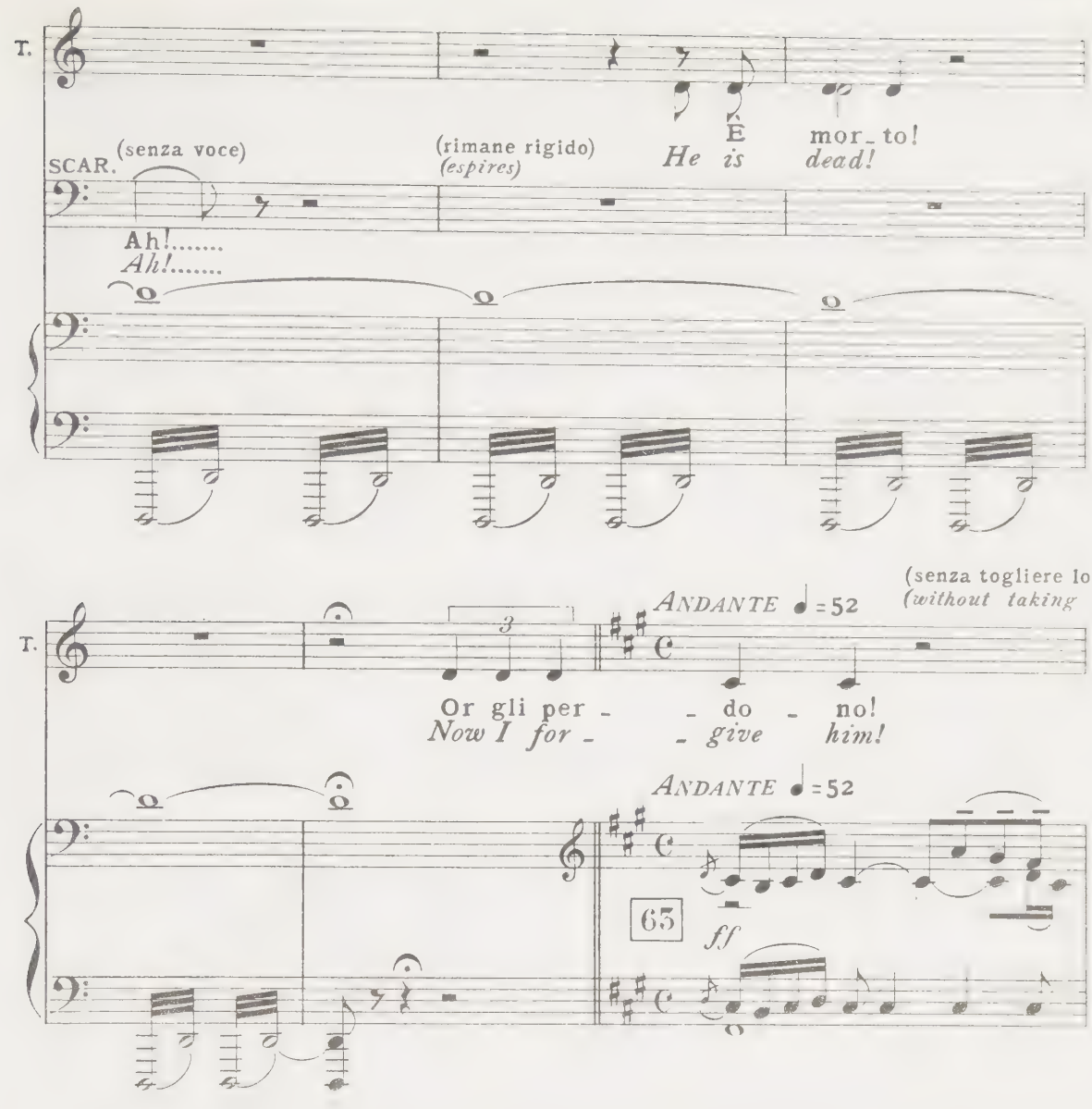
SCAR.

Soc - cor - so!
Oh! help me!

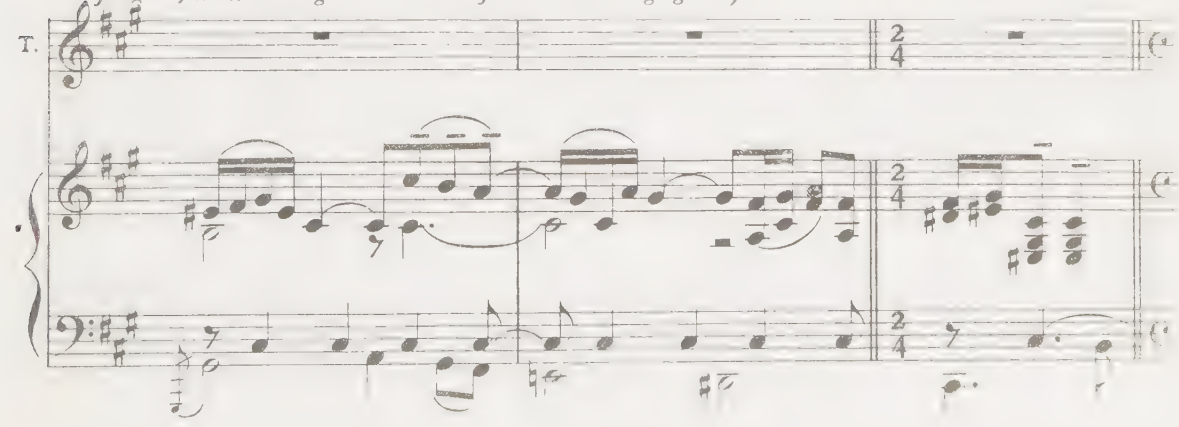

T.
sangue?
blood?...
Ah!.....
Ah!.....
SCAR.
A - iu - to!..
Help, help!.....
Muo_io,
I'm dy ing, I'm
f
dim.
T.
E uc - ci - so da u_na don_na!
And done to death by a woman!
SCAR.
muo_io!
dy_ing!
A - iu - to!
Help, help!.....
dim. sempre

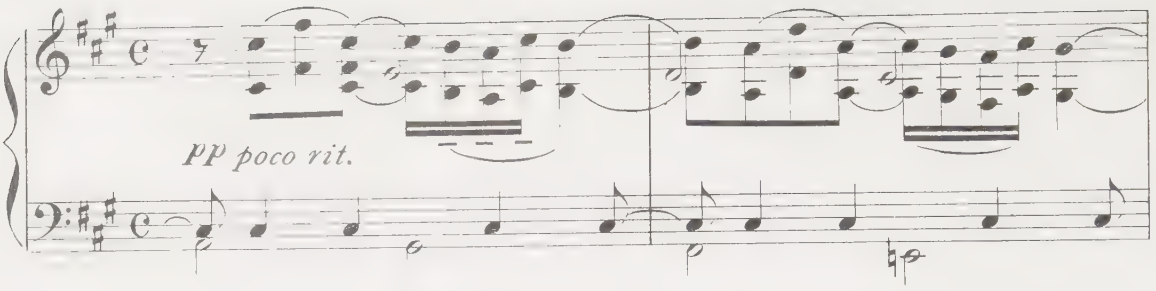

T.
M' hai as - sai tor tu ra - ta!..
Say, what mercy didst thou show me?
SCAR.
Soc - cor - so! muoio!
Help me! dy - ing!
poco rall:.....
T.
O - di tu an - co - ra? Parla!.. Guardami!.. Son To - sca!.. o
Canst thou still hear me? Answer! Look at me! oh Scarpia, I am
(fa un ultimo sforzo, poi cade riverso)
(Scarpia makes a final effort, and falls backwards)
SCAR.
dim. sempre più
poco rall:.....


Andte tetro (lo stesso movimento)
T.
Scarpia!!
Tos_ca!!
Ti sof_fo_ca il
Your victim's blood
(soffocato)
(soffocated)
SCAR.
Soccor_so, a_iu_to!
Help, help!
62
Andte tetro (lo stesso movimento)
pp
(piegandosi sul viso di Scarpia)
(bending over Scarpia's face)
con ferocia
T.
sangue?
chokes you?
(rantolando)
(breathing his last)
Muo_ri dan_na_to!
Die thou ac_curst one!
Muori,
Perish!
SCAR.
Muoio!
I'm dy_ing!
pp
pp
con forza crescente
T.
muo_ri,
pe_rish!
muo_ri!
pe_rish!
ppp

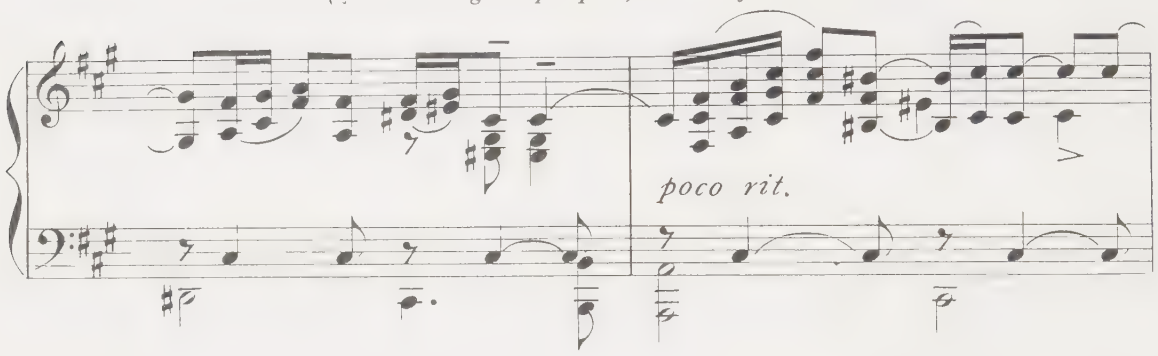


sguardo dal cadavere di Scarpia, va al tavolo prende una bottiglia d'acqua e inzuppando un to_ vagliolo si lava le dita, poi si ravvia i capelli guardandosi allo specchio)
her eyes off Scarpia's corpse she goes to the table, dips a napkin in the water-jug and washes her fingers, then arranges her hair before the looking-glass)

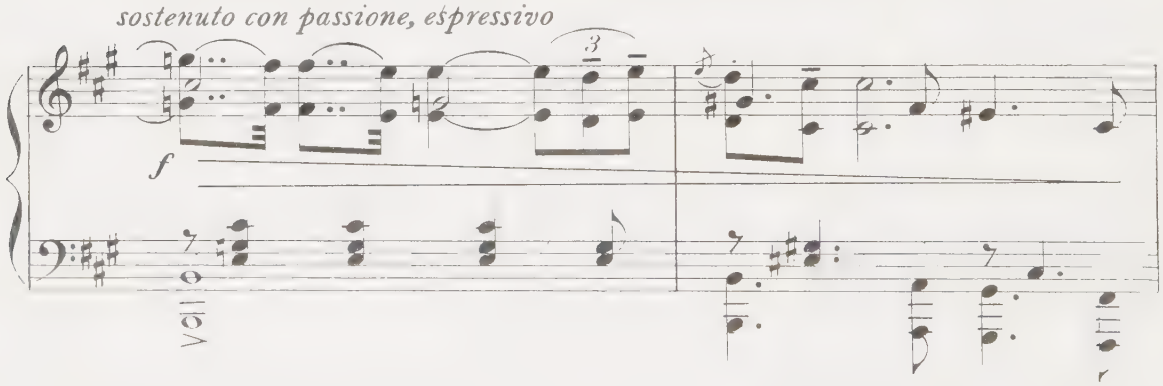




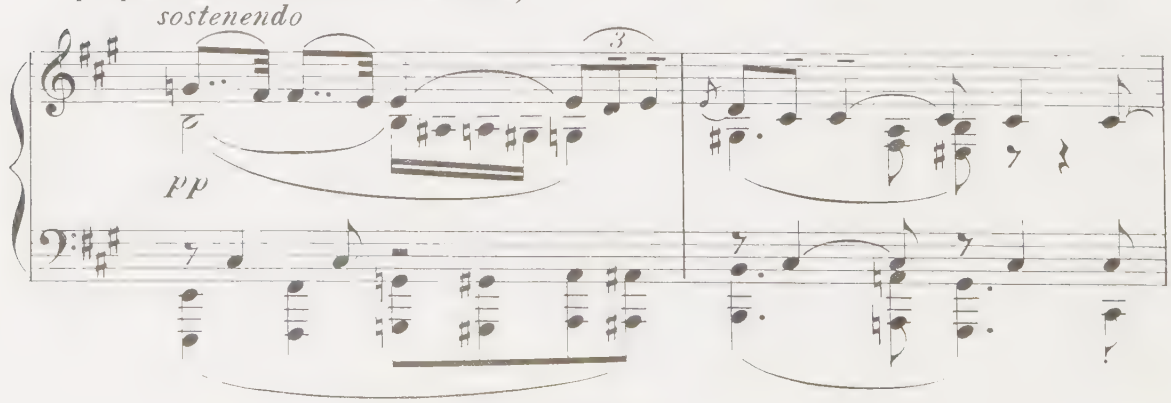
(si sovviene del salvacondotto... lo cerca sullo scrittoio ma non lo trova;
(remembering the passport, she looks for it on the desk and, not finding it,



lo cerca ancora, finalmente vede il salvacondotto nella mano raggrinzata di Scarpia)
searches elsewhere; at last she perceives it, clutched in the clenched fingers of Scarpia)



(solleva il braccio di Scarpia, che poi lascia cadere inerte, dopo aver tolto il salvacondotto, che nasconde in petto)
(lifts Scarpia's arm, which she lets fall, stiff and inert, when she has possessed herself of the passport, which she hides in her bosom)



(si avvia per uscire, ma si
(extinguishes the lights on

T.

E avanti a lui tre-ma-va tut-ta Ro-ma!
And yester-day trembling Rome lay prostrate at his feet!

64

sostenuto

pente, va a prendere le due candele che sono sulla mensola a sinistra e le accende al can-
the table and is about to leave when, seeing one of the candles on the desk still burning, she

T.

m.d.

delabro sulla tavola spegnendo poi questo)
takes it and lights the other candle with it)

T.

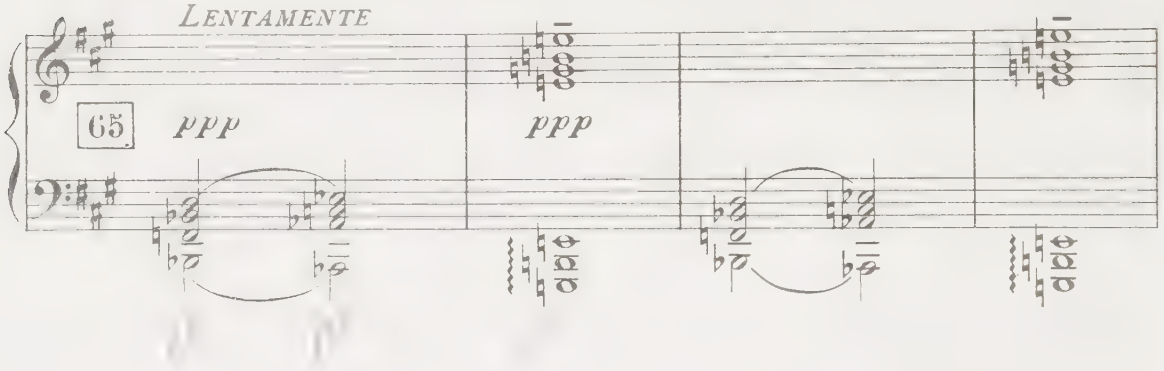
trattenuto

rall:

rit:

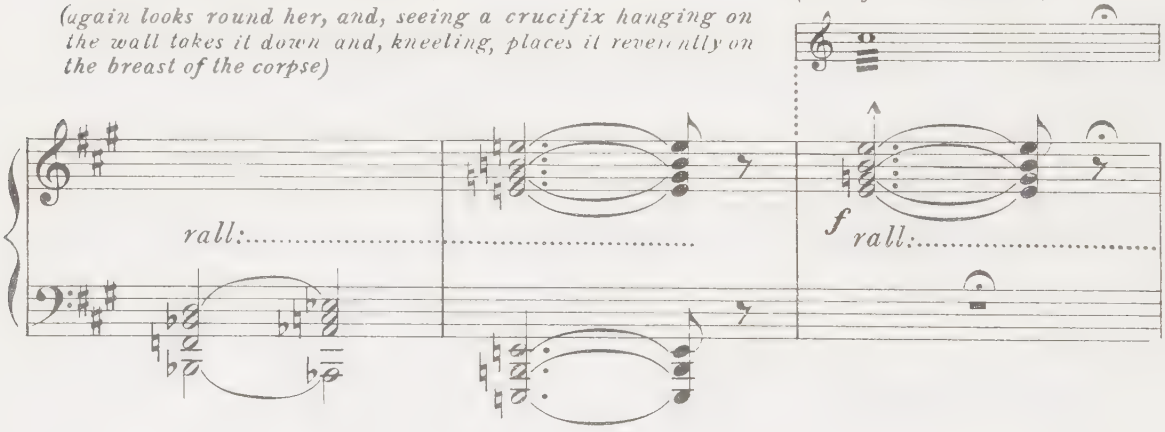
pp

(colloca una candela accesa a destra della testa di Scarpia) (mette l'altra candela a sinistra)
(places one candle to the right of Scarpia's head, and the other to the left)



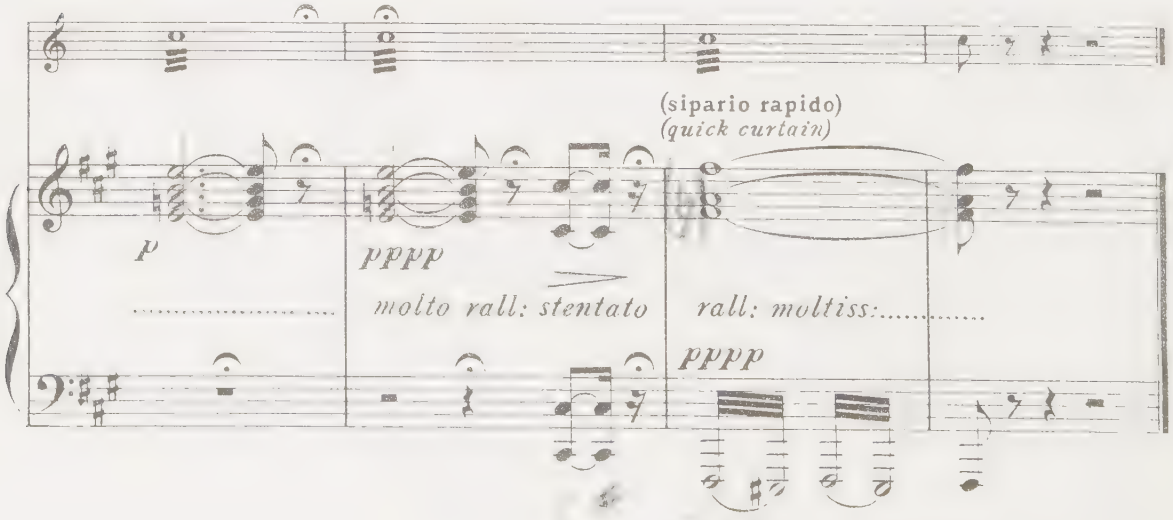
(cerca di nuovo intorno e vedendo un crocifisso va a staccar-
lo dalla parete e portandolo religiosamente si inginocchia
per posarlo sul petto di Scarpia)
(again looks round her, and, seeing a crucifix hanging on the wall takes it down and, kneeling, places it reverently on the breast of the corpse)

(Tamburi lontanissimi)
(roll of distant drums)



(si alza e con grande precauzione esce, rinchiudendo dietro a sè la porta)
(rises and departs cautiously, closing the door after her)

(sipario rapido)
(quick curtain)



Fine dell'Atto IIº
End of Act IIº

ATTO III

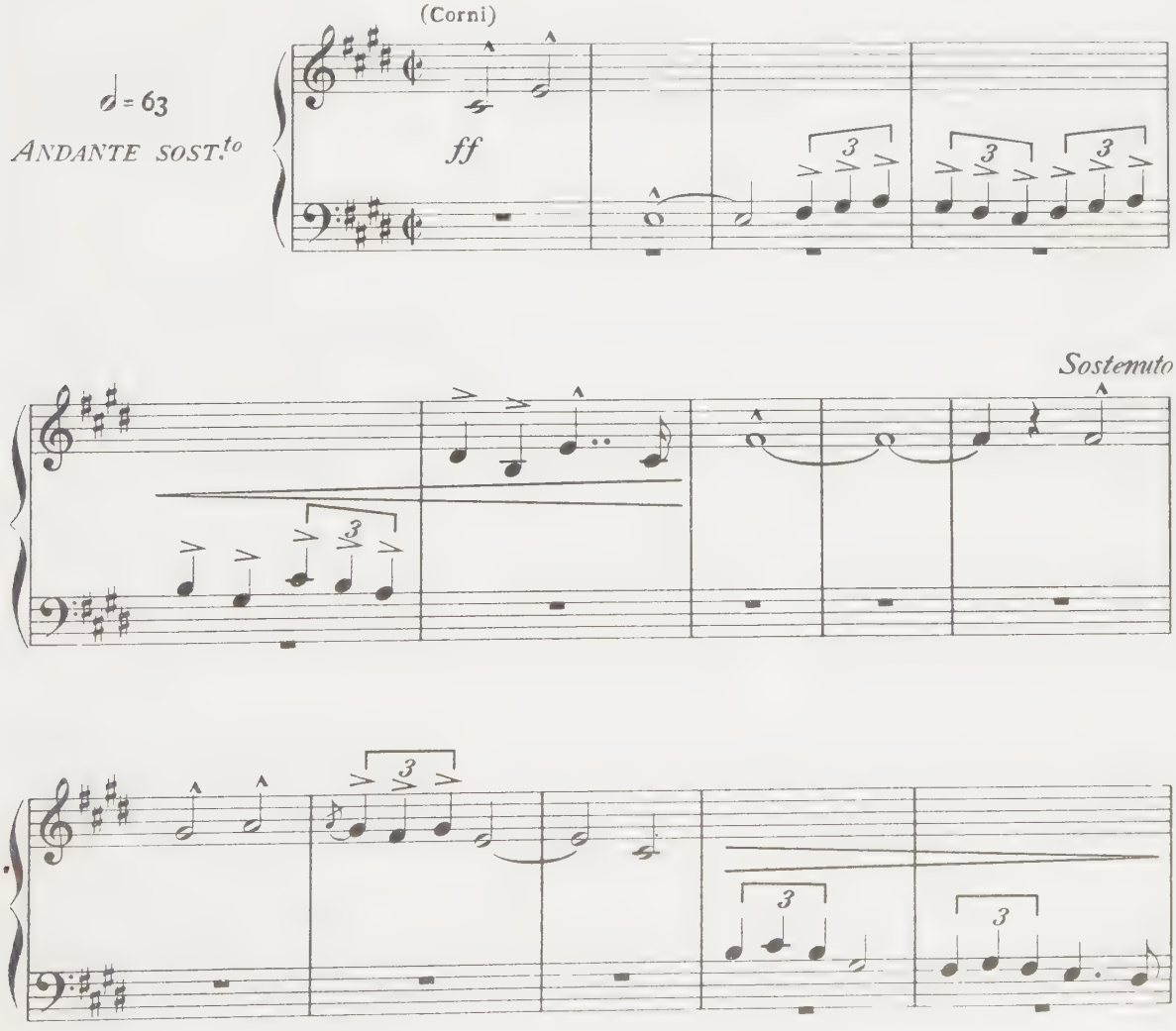
ACT III

LA PIATTAFORMA DI CASTEL SANT' ANGELO

A PLATFORM OF CASTLE SANT' ANGELO

A sinistra, una casamatta: vi è collocata una tavola, sulla quale stanno una lampada, un grosso registro e l'occorrente per scrivere: una panca, una sedia. Su di una parete della casamatta un crocifisso: davanti a questo è appesa un lampada. A destra, l'apertura di una piccola scala per la quale si ascende alla piattaforma. Nel fondo il Vaticano e San Pietro.

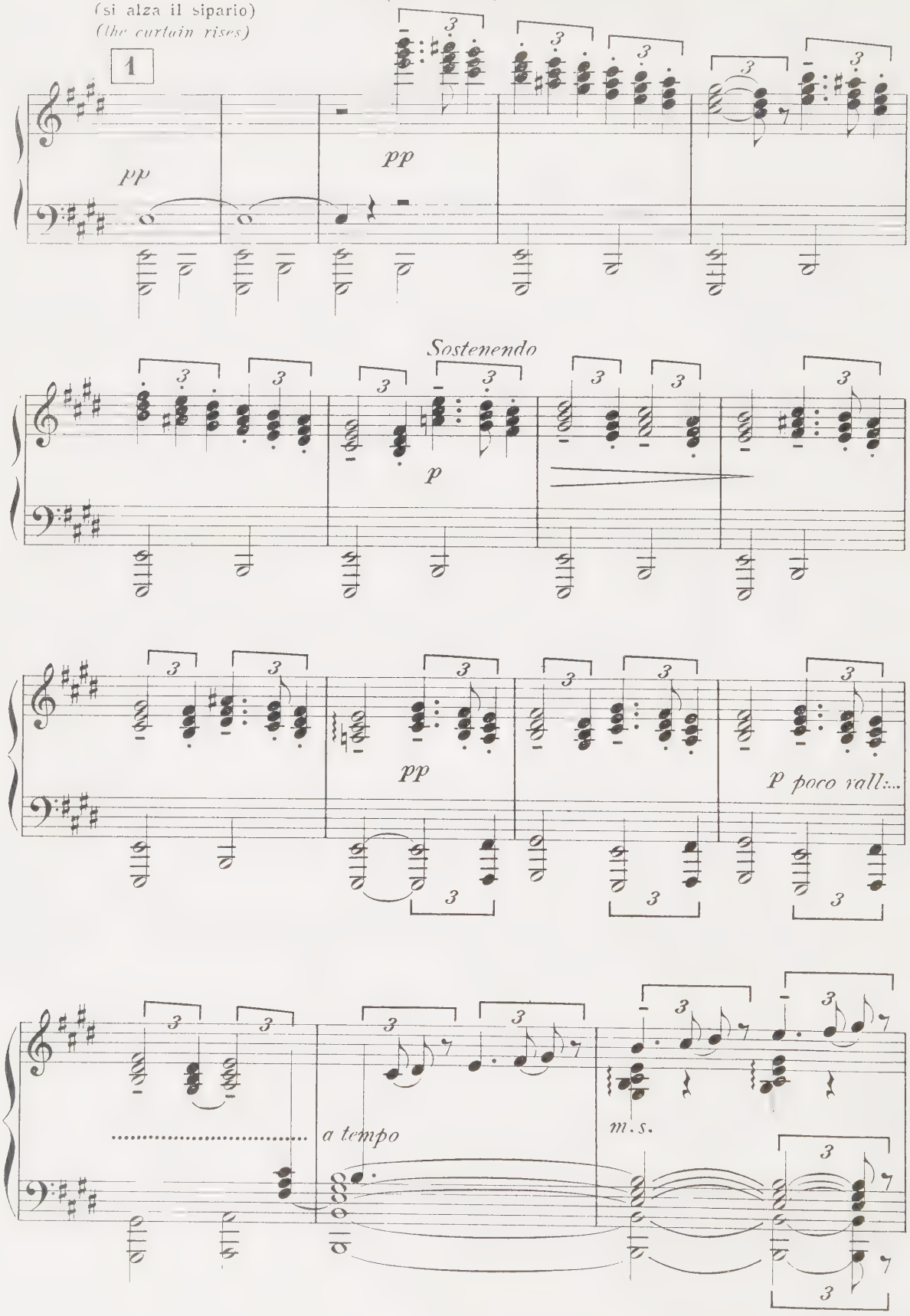
L. a casemate, furnished with a table (on which stand a lantern, a huge register-book, and writing materials) a bench and a stool. On one of the walls a crucifix and votive lamp. R. a trapdoor, opening on a flight of steps leading from below to the platform. Vatican and S.t Peter's painted on back-cloth)

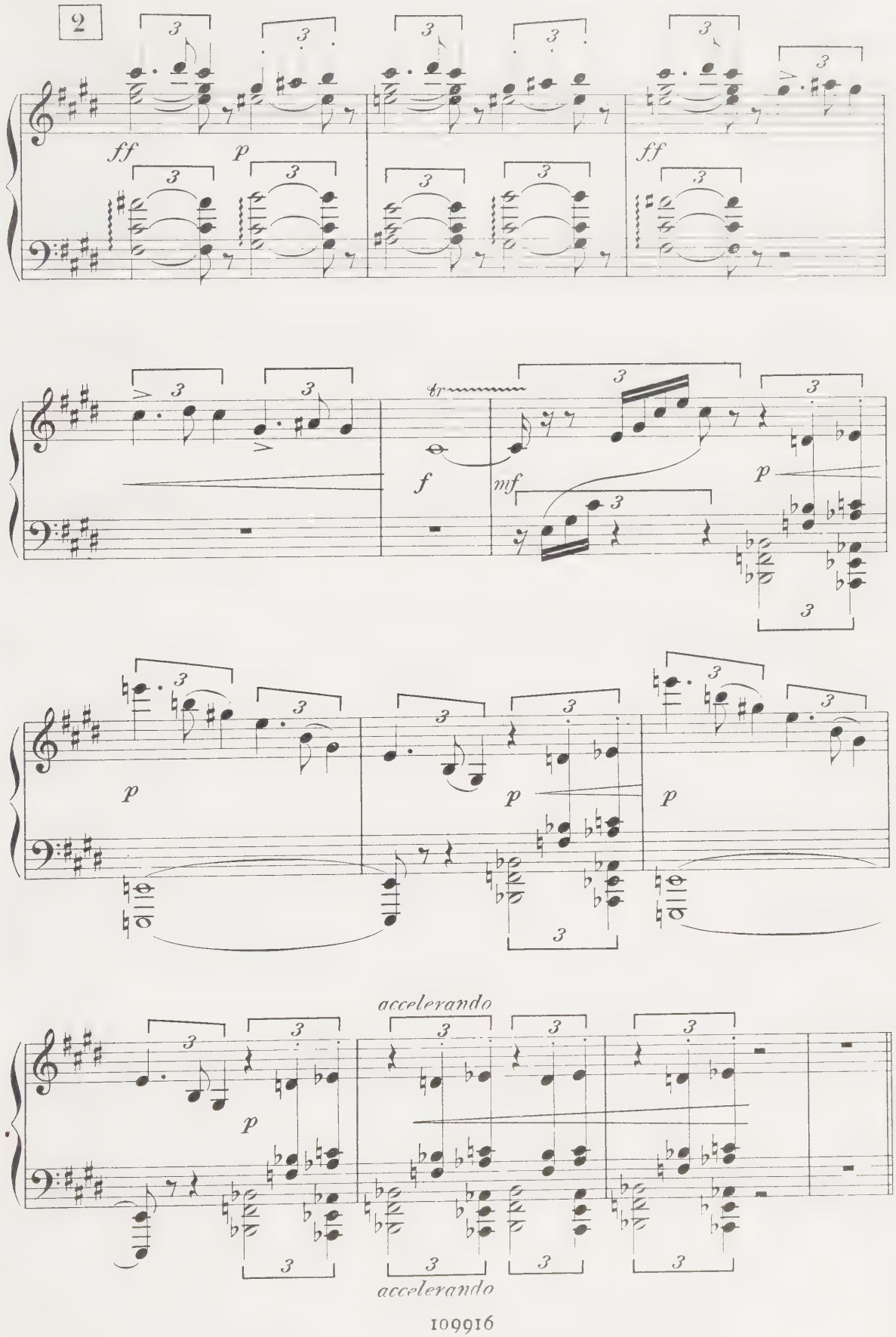


(Notte.- Cielo sereno, scintillante di stelle)
(Night- Clear sky, studded with stars)

(si alza il sipario)
(the curtain rises)

1




2
ff
p
ff
f
mf
p
p
p
p
accelerando
p
accelerando

(Si odono, lontane, le campanelle d'un armento: di mano in mano vanno sempre più affievolendosi)
(Sheep-bells jangle afar off, then gradually nearer and nearer)

UN PASTORE (Ragazzo)
A SHEPHERD

UN POCO MENO — *a voce spiegata, ma molto lontano*

Io de' so - spi - ri,
Day now is breaking

3 *UN POCO MENO*

ppp *ppp*

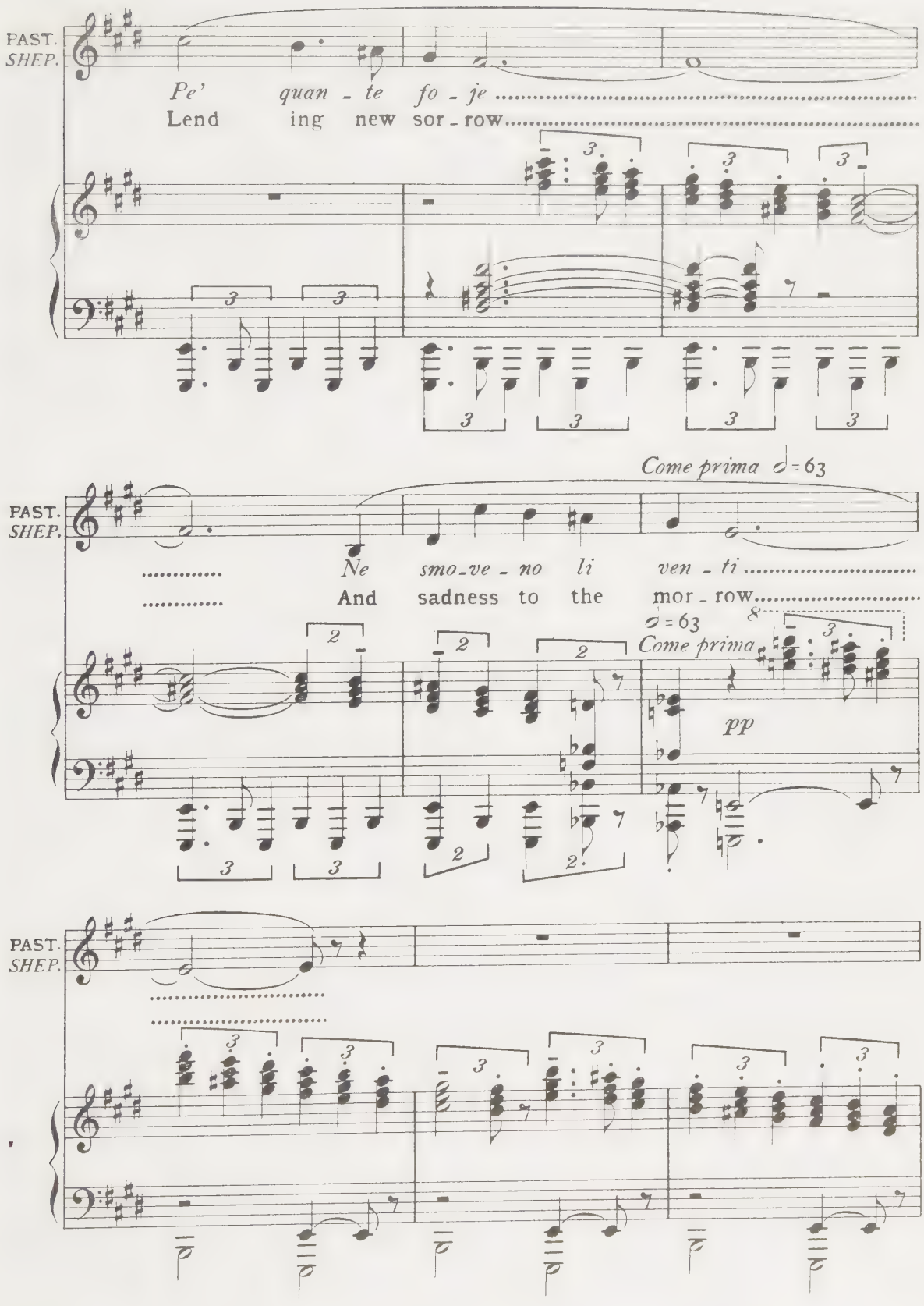
PAST. *SHEP.*

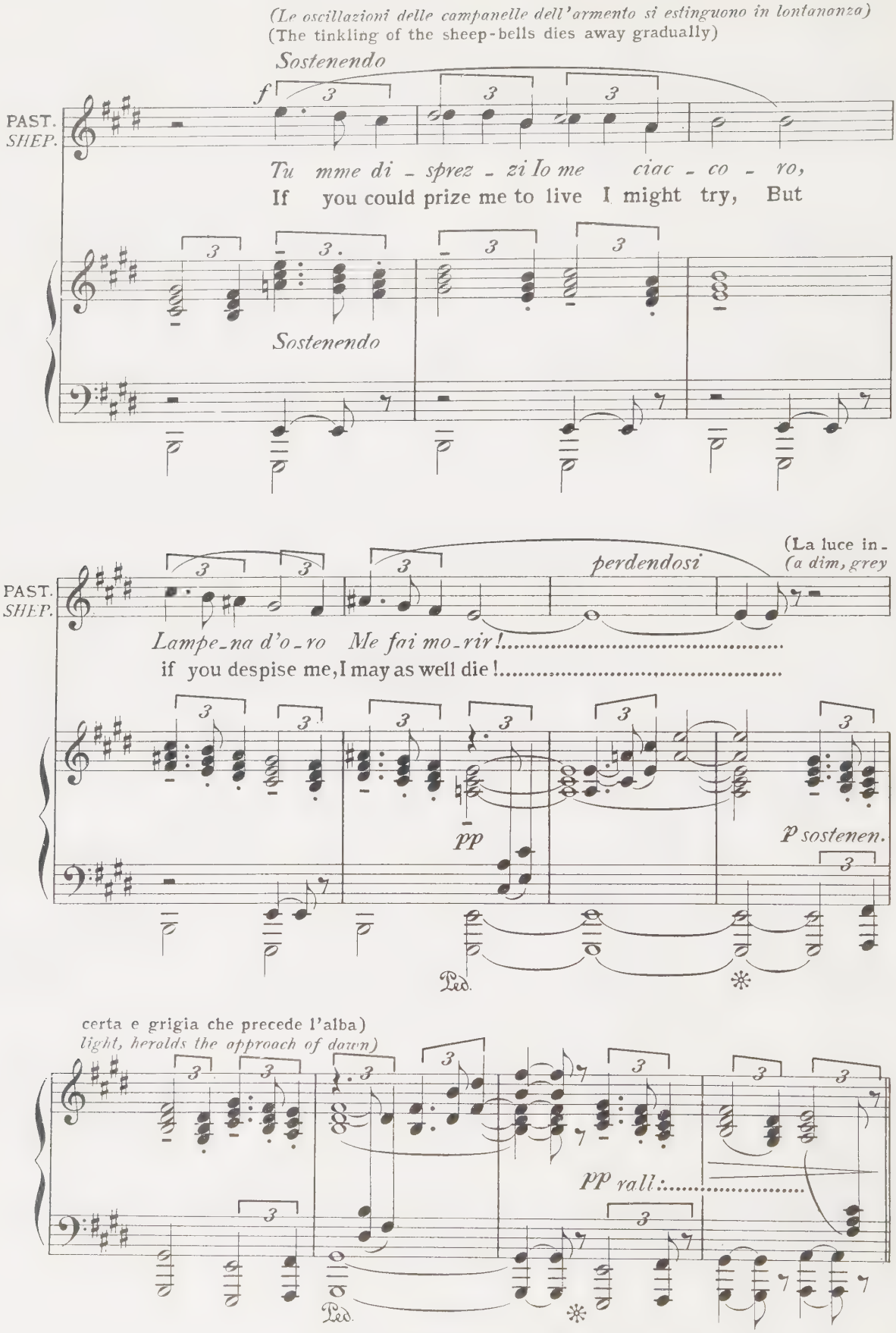
Te ne ri - man - no
The wea - ry world a -

(Campanelle più lontane, a oscillazioni distaccate, disuguali)
(The bells, still more distant, tinkle in irregular succession)

PAST. *SHEP.*

tan - ti
- wa - king


PAST.
SHEP.
Pe' quan - te fo - je .....
Lend ing new sor - row.....
Come prima ♩ = 63
Ne smo - ve - no li ven - ti .....
And sadness to the mor - row.....
♩ = 63
Come prima
pp


(Le oscillazioni delle campanelle dell'armento si estinguono in lontananza)
(The tinkling of the sheep-bells dies away gradually)
Sostenendo
f
PAST.
SHEP.
Tu mme di - sprez - zi Io me ciac - co - ro,
If you could prize me to live I might try, But
Sostenendo
(La luce in-
(a dim, grey
perdendosi
Lampe-na d'o-ro Me fai mo-rir!.....
if you despise me, I may as well die!.....
pp
P sostenen.
Ped.
certa e grigia che precede l'alba)
light, heralds the approach of dawn)
PP rall:.....
Ped.

Lento ♩=40

4 *(Le campane suonano mattutino)*
(Matin bells, distant)

(lontanissimo)
(very distant)

(meno lontano)
(less distant)

(Campane a distanze diverse)
(Bells at varions distances)

Lento ♩=40

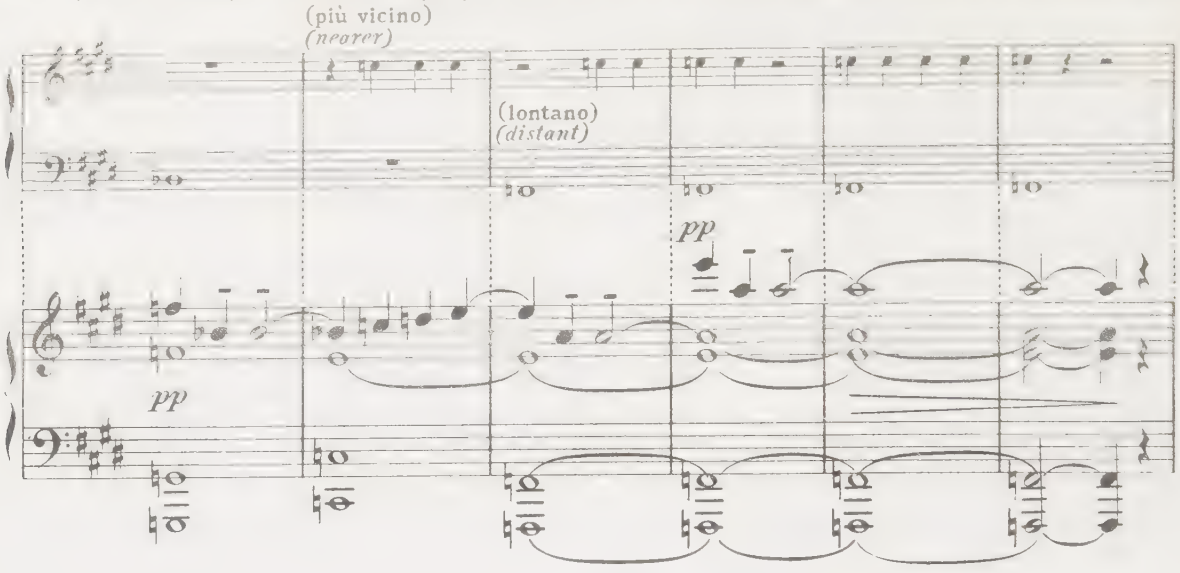
pppp

(vicino)
(near)

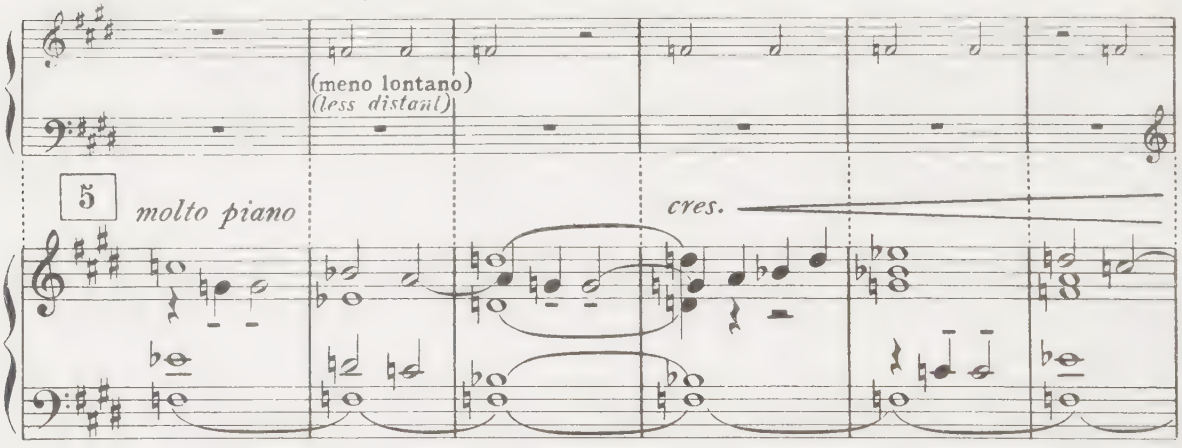
(meno vicino)
(more distant)

(lontano)
(distont)

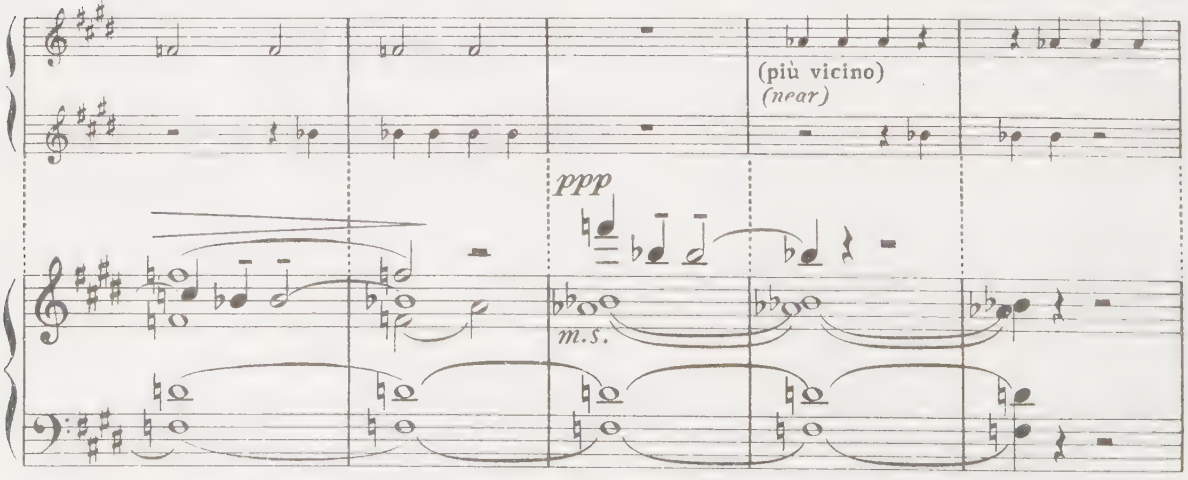
(Un carceriere con una lanterna sale dalla scala, va alla casamatta e vi accende la lampada sospe-
(Gaoler, bearing a lantern, emerges from the trapdoor, enters the casemate, and lights first the lamp



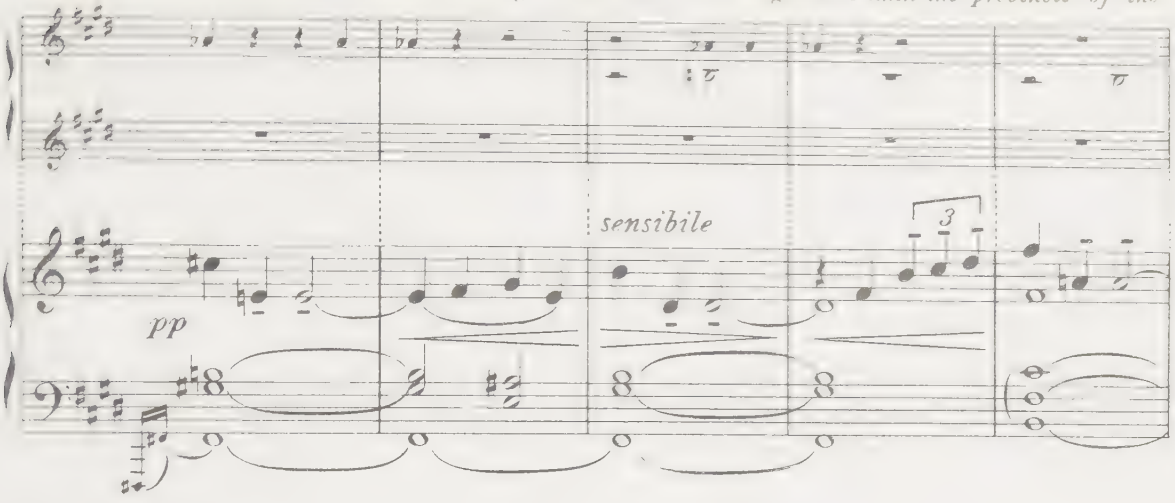
sa davanti al Crocifisso, poi quella sulla tavola - Poi va in fondo alla piattaforma e guarda giù nel
suspended beneath the crucifix and then the lantern standing on the table. Advancing to the parapet



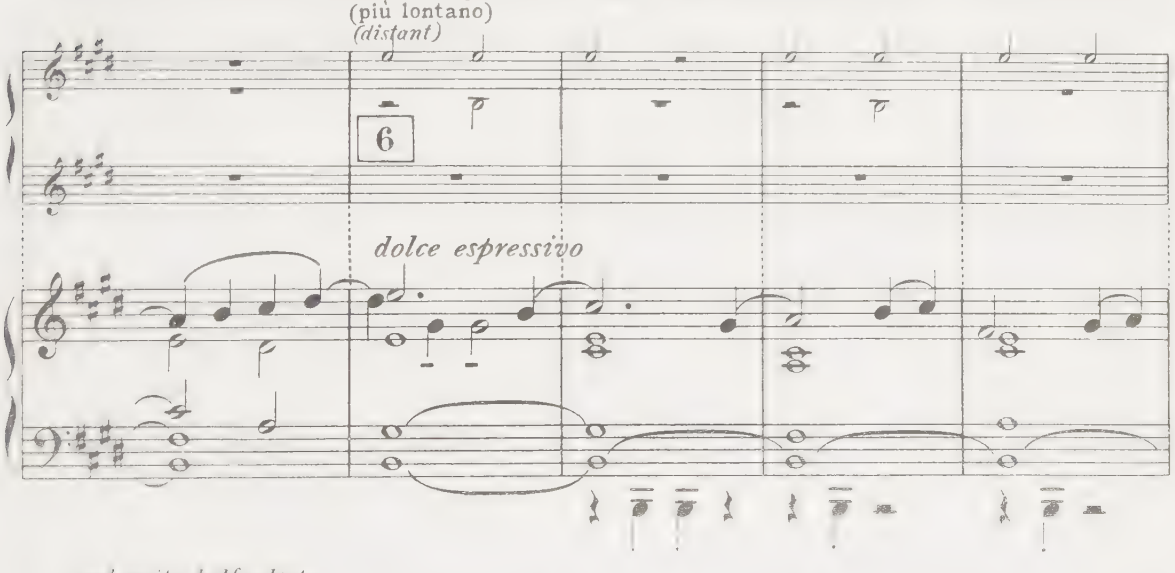
cortile sottostante per vedere se giunge il picchetto dei soldati, col condannato - Si incontra con una
of the platform, he leans over it and looks down into the courtyard to see if the firing-party escorting



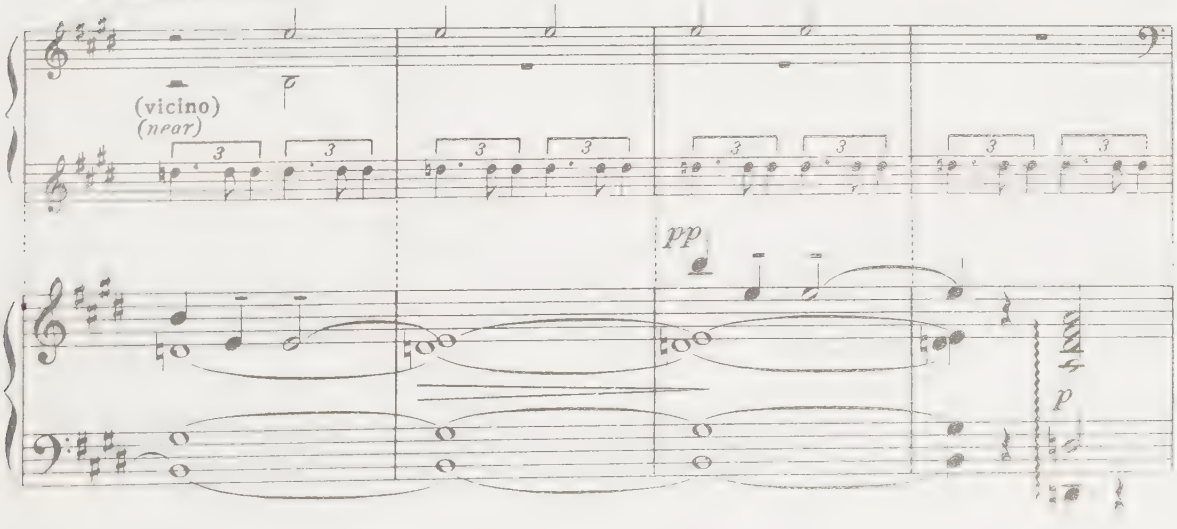
sentinella che percorre tutt'all'intorno la piattaforma e scambiate colla stessa alcune parole, ri-
the condemned man has arrived. Meeting a sentinel who is on guard within the precincts of the

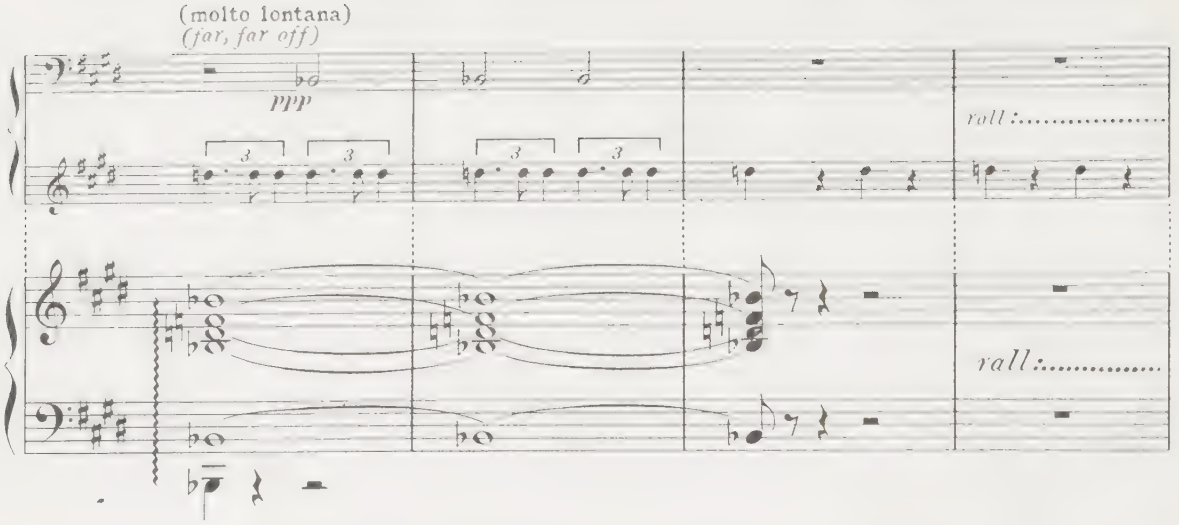


torna alla casamatta, siede ed aspetta mezzo assonnato)
platform, and having exchanged a few words with him, returns to the casemate where he sits down

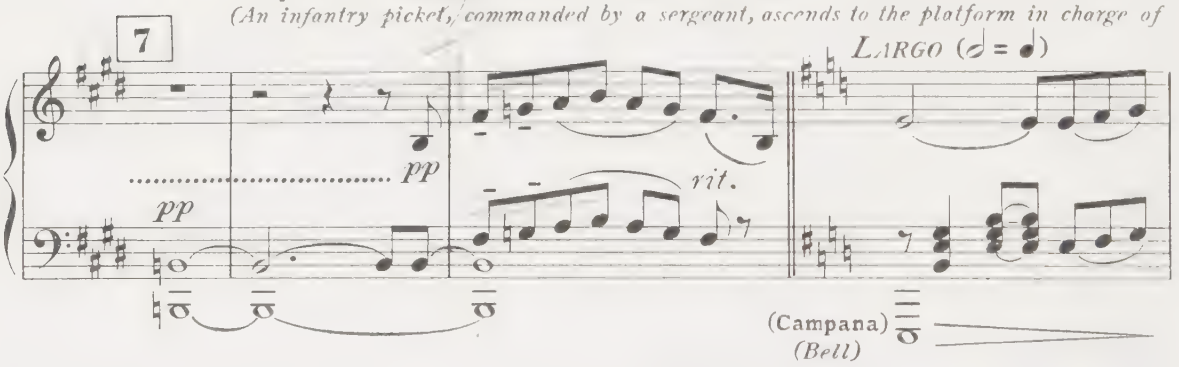


and waits, half asleep.

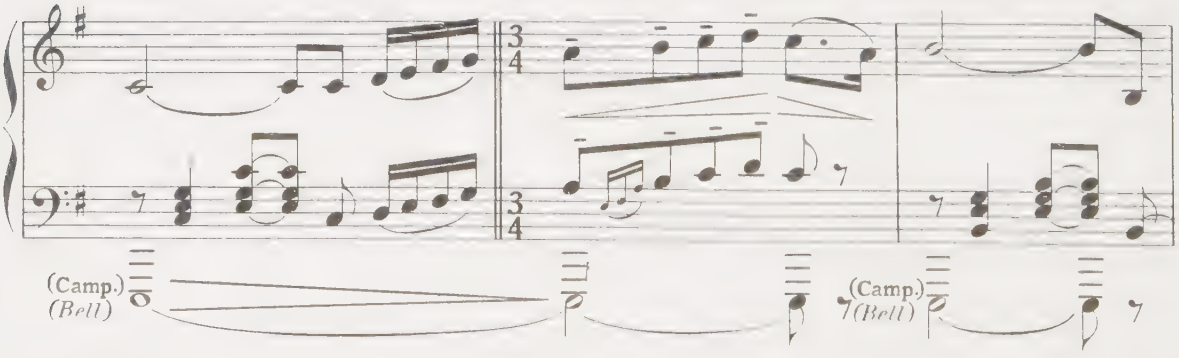




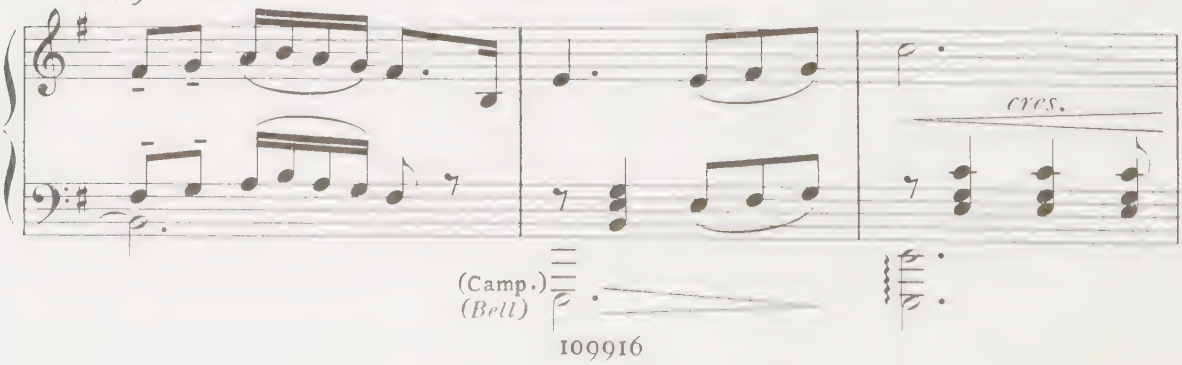
(Un picchetto, comandato da un Sergente di guardia, sale sulla piattaforma accom-
(An infantry picket, commanded by a sergeant, ascends to the platform in charge of



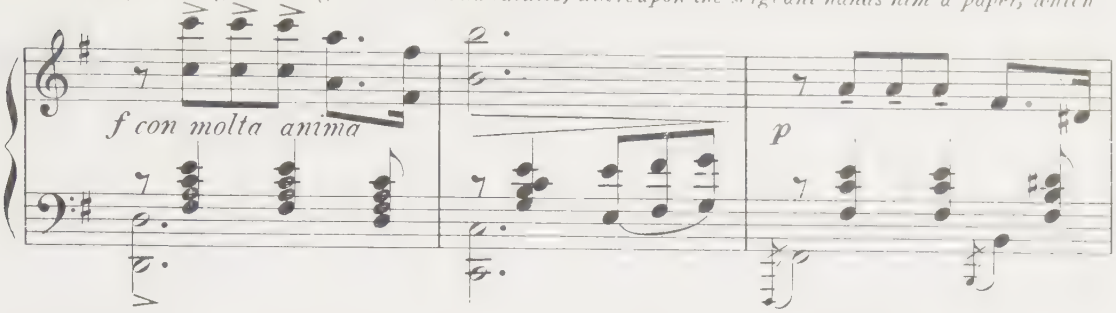
pagnando Cavaradossi. Il picchetto si arresta ed il Sergente conduce Cavaradossi nella ca-
Cavaradossi. They are halted, and the sergeant conducts Cavaradossi to the casemate, which he



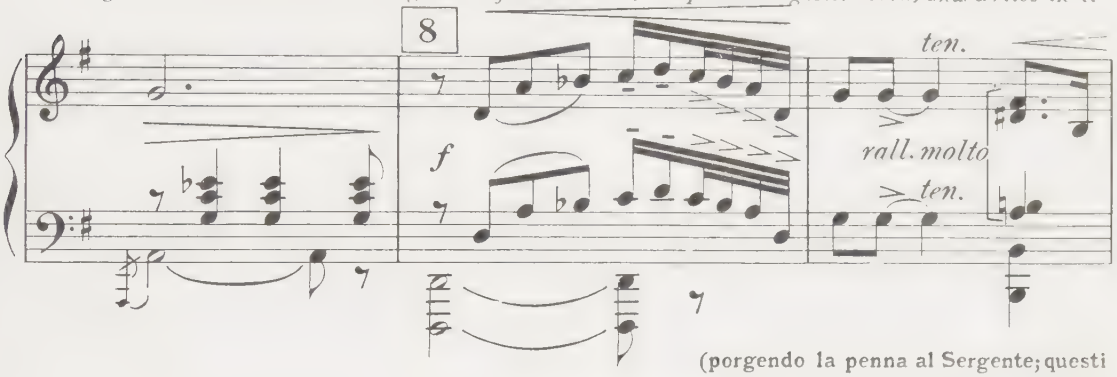
samatta)
enters)



(alla vista del Sergente, il Carceriere s'alza, salutandolo; il Sergente consegna un foglio al
(seeing the sergeant, the gaoler rises and salutes, whereupon the sergeant hands him a paper, which



Carceriere - questi lo esamina, poi siede alla tavola, apre il registro e vi scrive mentre interroga)
the gaoler examines; then, seating himself at the table, he opens the register-book, and writes in it

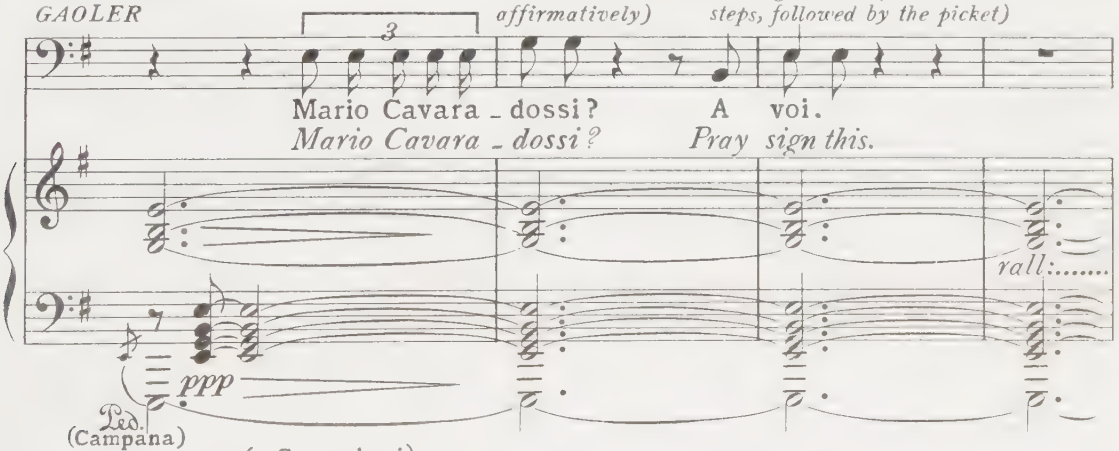


while interrogating Cav.)

CARCERIERE
GAOLER

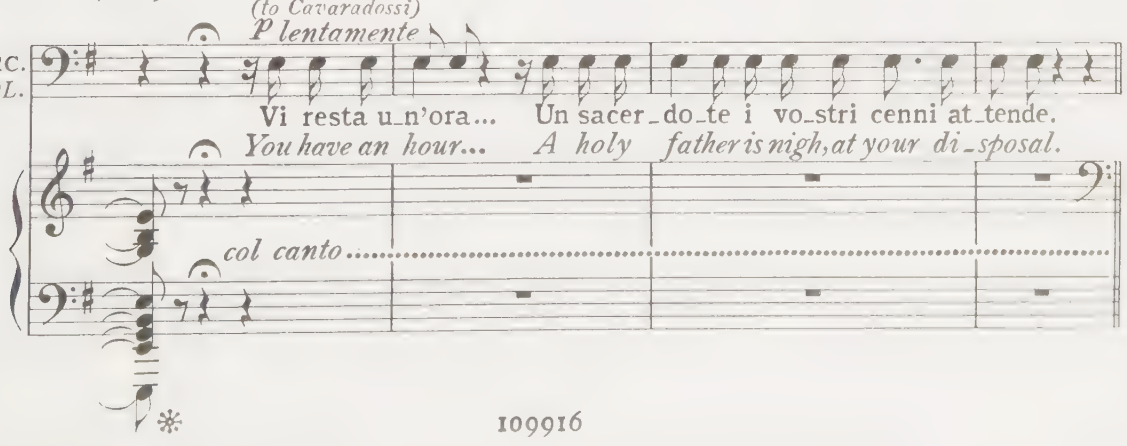
(Cavaradossi china il capo assentendo)
(Cavaradossi nods affirmatively)

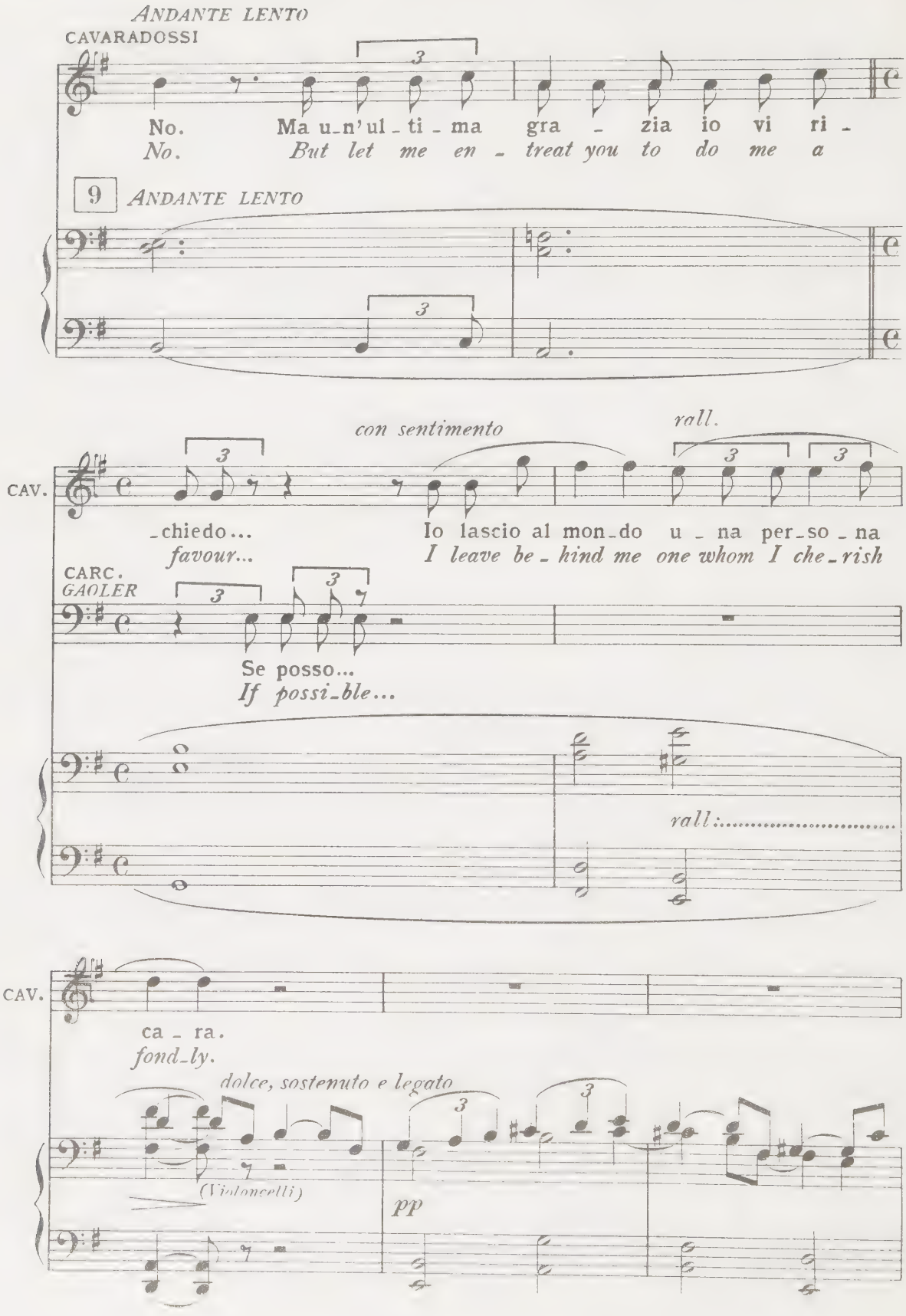
(porgendo la penna al Sergente; questi firma il registro, poi scende dalla scaletta, seguito dal picchetto di soldati)
(the gaoler hands the pen to the sergeant, who signs the register and descends the steps, followed by the picket)

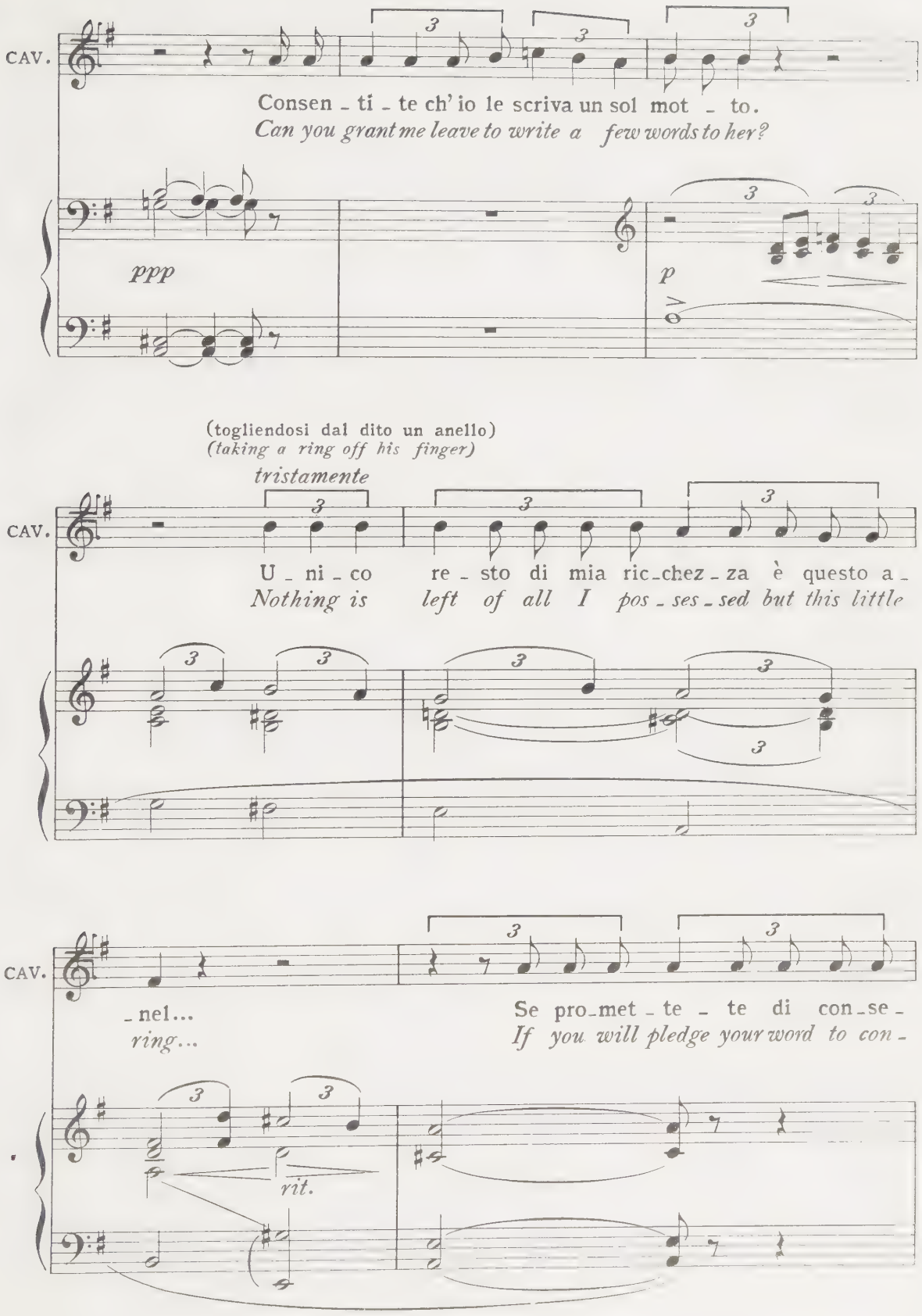


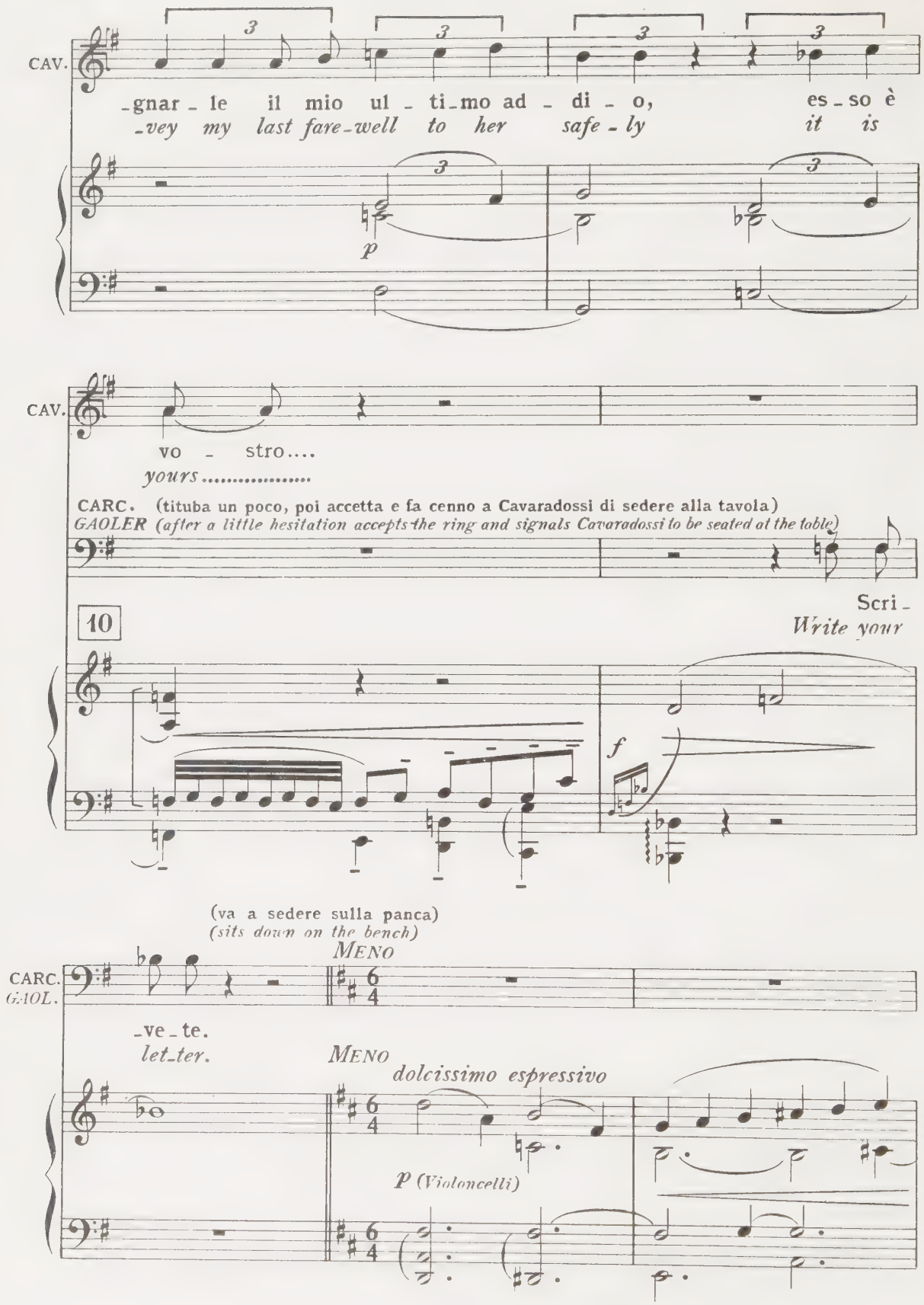
(a Cavaradossi)
(to Cavaradossi)

CARC.
GAOL.

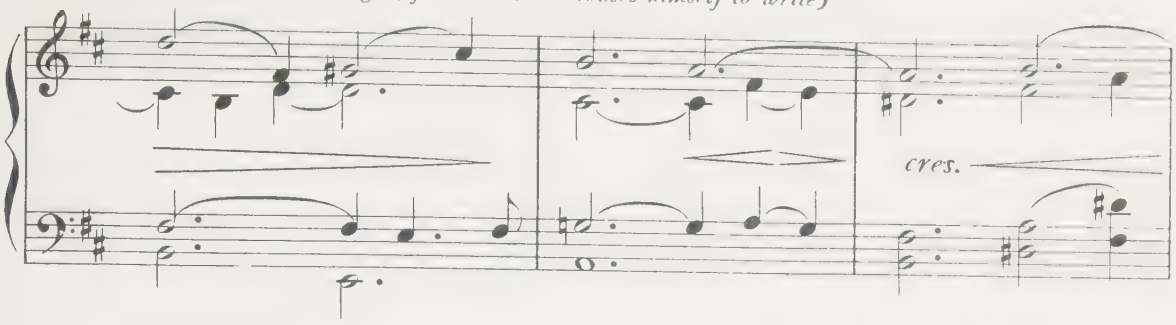

P lentamente
Vi resta u-n'ora... Un sacer-do-te i vo-stri cenni at-tende.
You have an hour... A holy father is nigh, at your di-sposal.
col canto.....

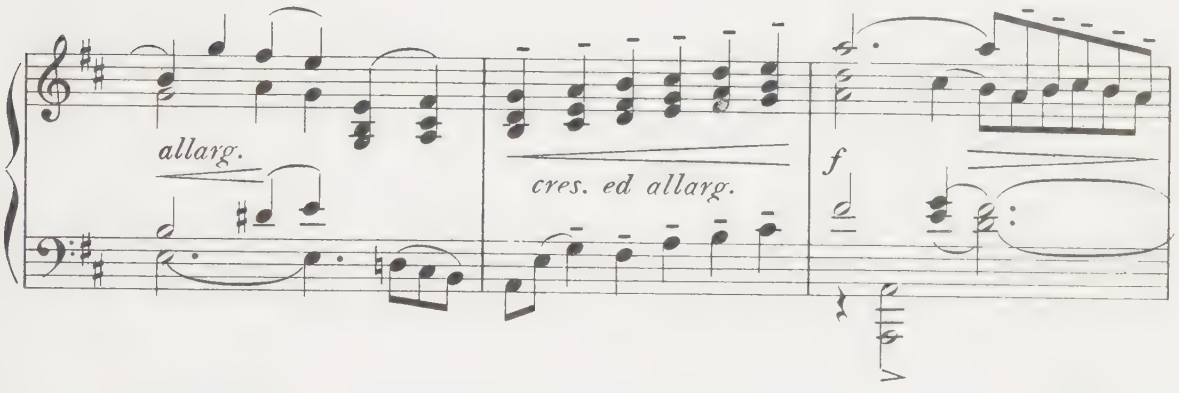

ANDANTE LENTO
CAVARADOSSI
No. Ma u-n'ul-ti-ma gra-zia io vi ri-
No. But let me en-treat you to do me a
9 ANDANTE LENTO
con sentimento
rall.
CAV.
-chiedo...
favour...
Io lascio al mon-do u-na per-so-na
I leave be-hind me one whom I che-rish
CARC.
GAOLER
Se posso...
If possi-ble...
rall.
CAV.
ca-ra.
fond-ly.
dolce, sostenuto e legato
(Violoncelli)
pp


CAV.
Consen - ti - te ch' io le scriva un sol mot - to.
Can you grant me leave to write a few words to her?
ppp
p
(togliendosi dal dito un anello)
(taking a ring off his finger)
tristamente
CAV.
U - ni - co re - sto di mia ric-chez - za è questo a -
Nothing is left of all I pos - ses - sed but this little
CAV.
- nel...
ring...
Se pro-met - te - te di con-se -
If you will pledge your word to con -
rit.

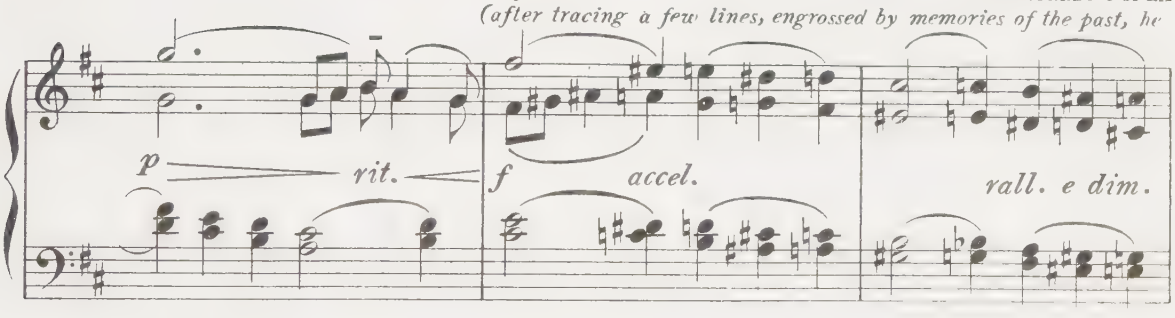

CAV.
-gnar - le il mio ul - ti-mo ad - di - o, es-so è
-vey my last fare-well to her safe-ly it is
p
CAV.
vo - stro....
yours.....
CARC. (tituba un poco, poi accetta e fa cenno a Cavaradossi di sedere alla tavola)
GAOLER (after a little hesitation accepts the ring and signals Cavaradossi to be seated at the table)
10
Scri-
Write your
f
(va a sedere sulla panca)
(sits down on the bench)
CARC.
GAOL.
MENO
-ve-te.
let-ter.
MENO
dolcissimo espressivo
p (Violoncelli)

(Cavaradossi rimane alquanto pensieroso, quindi si mette a scrivere)
(Cavaradossi is lost in thought, from which he rouses himself to write)





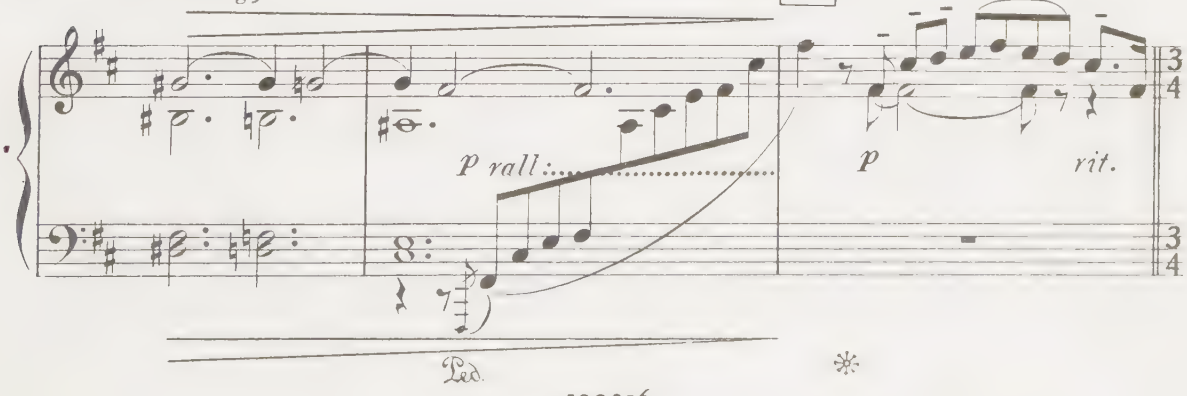
(dopo tracciate alcune linee è invaso dalle rimembranze e si ar-
(after tracing a few lines, engrossed by memories of the past, he

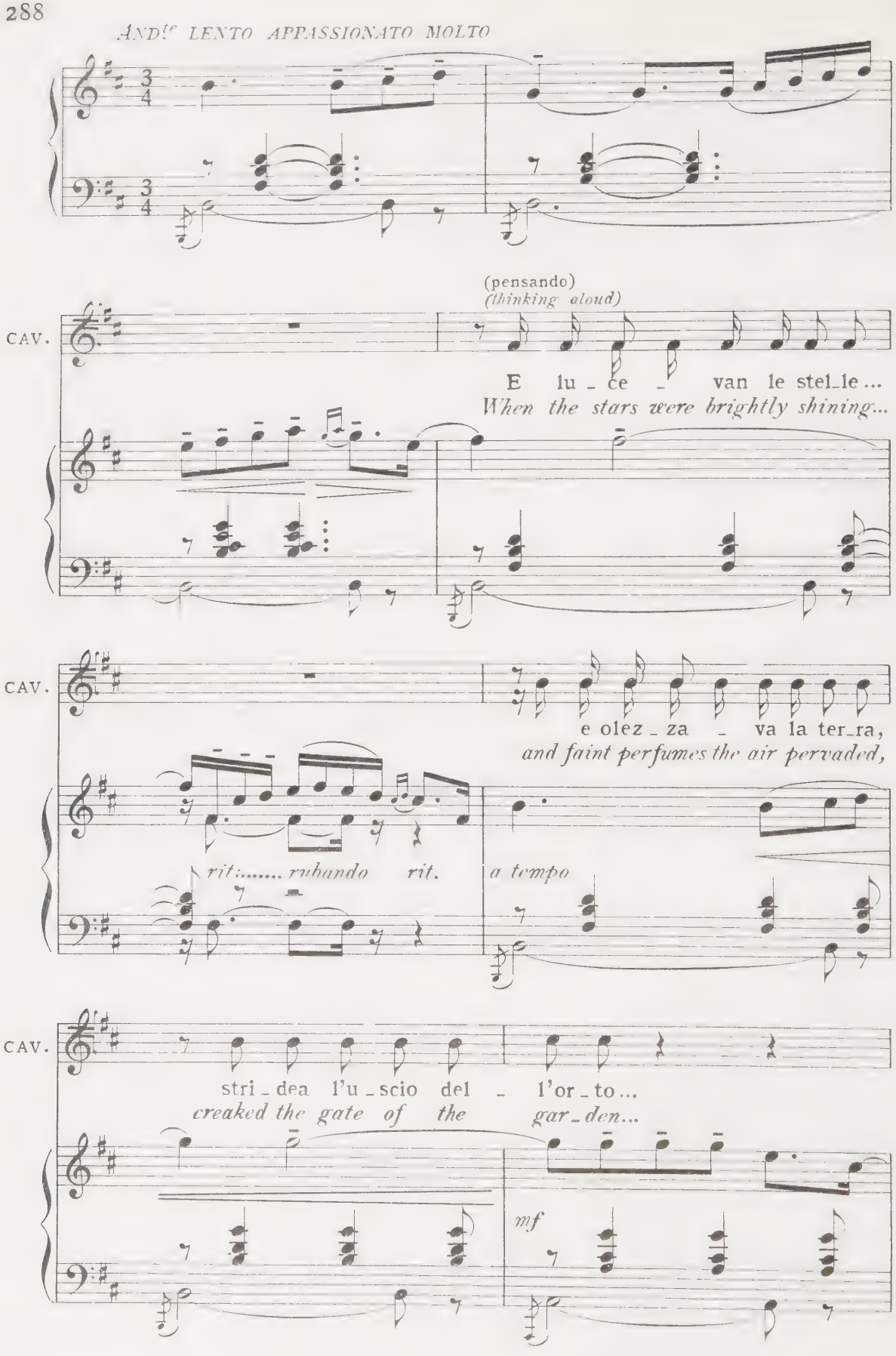


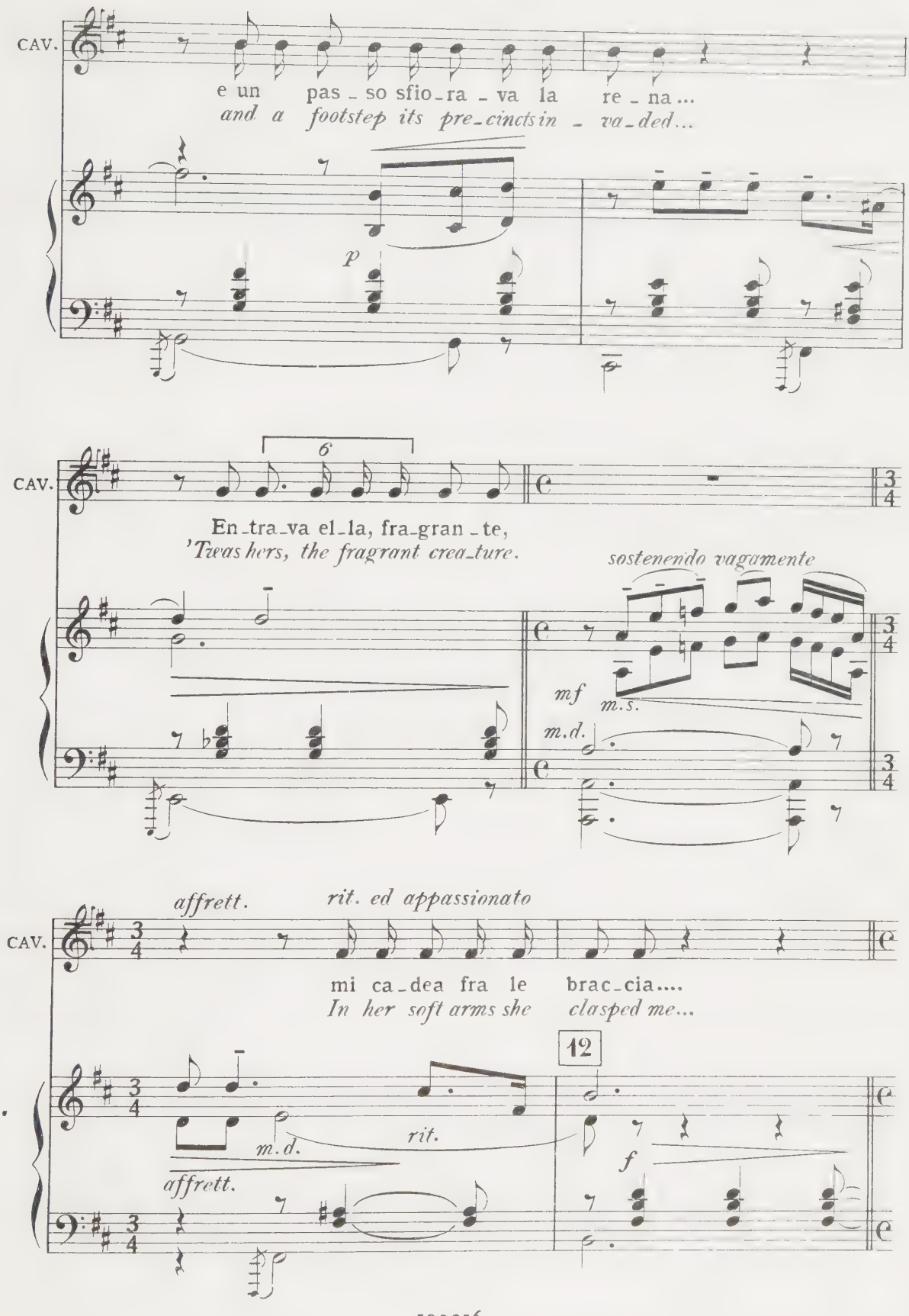
restà dallo scrivere)
ceases writing)

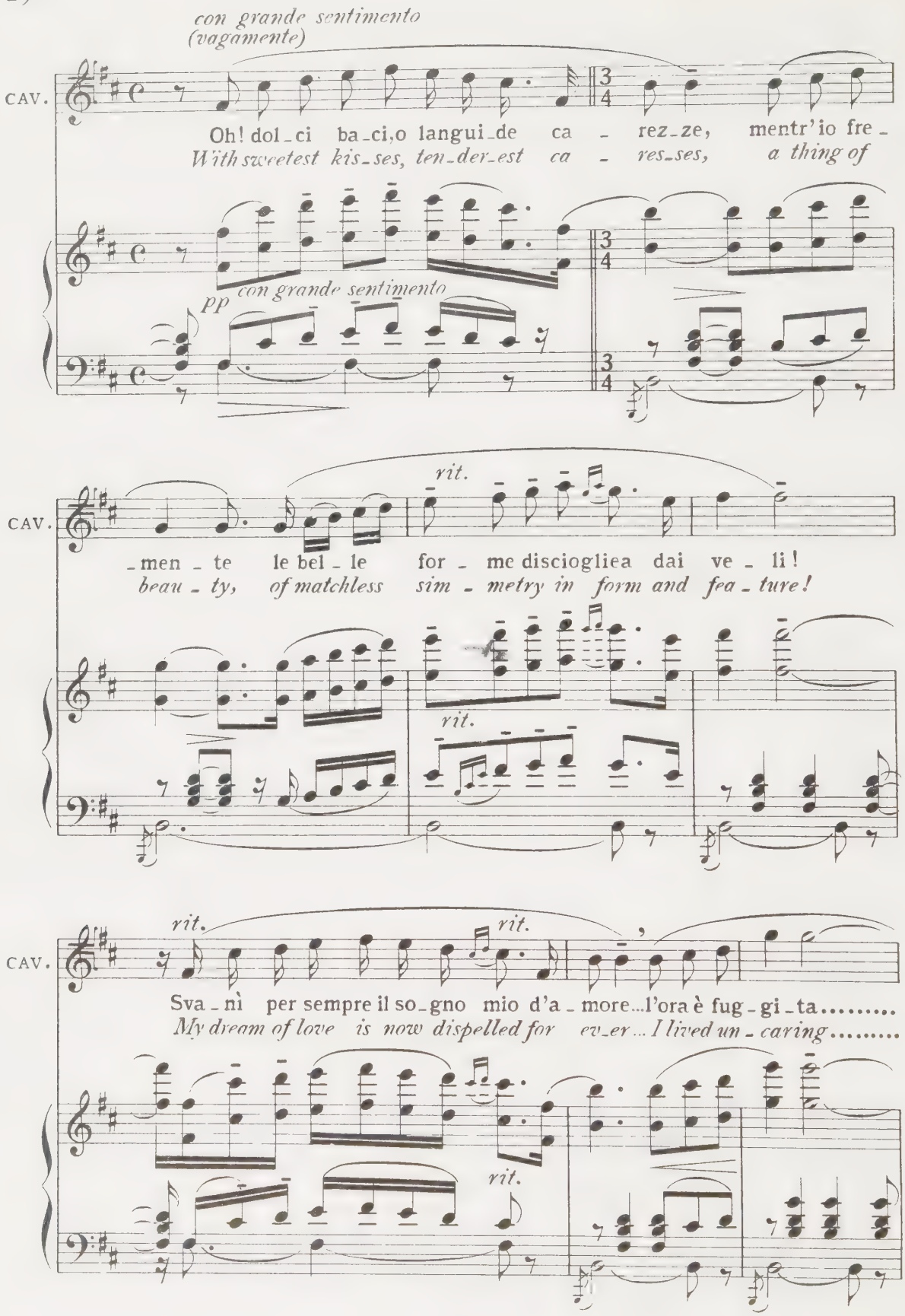
11

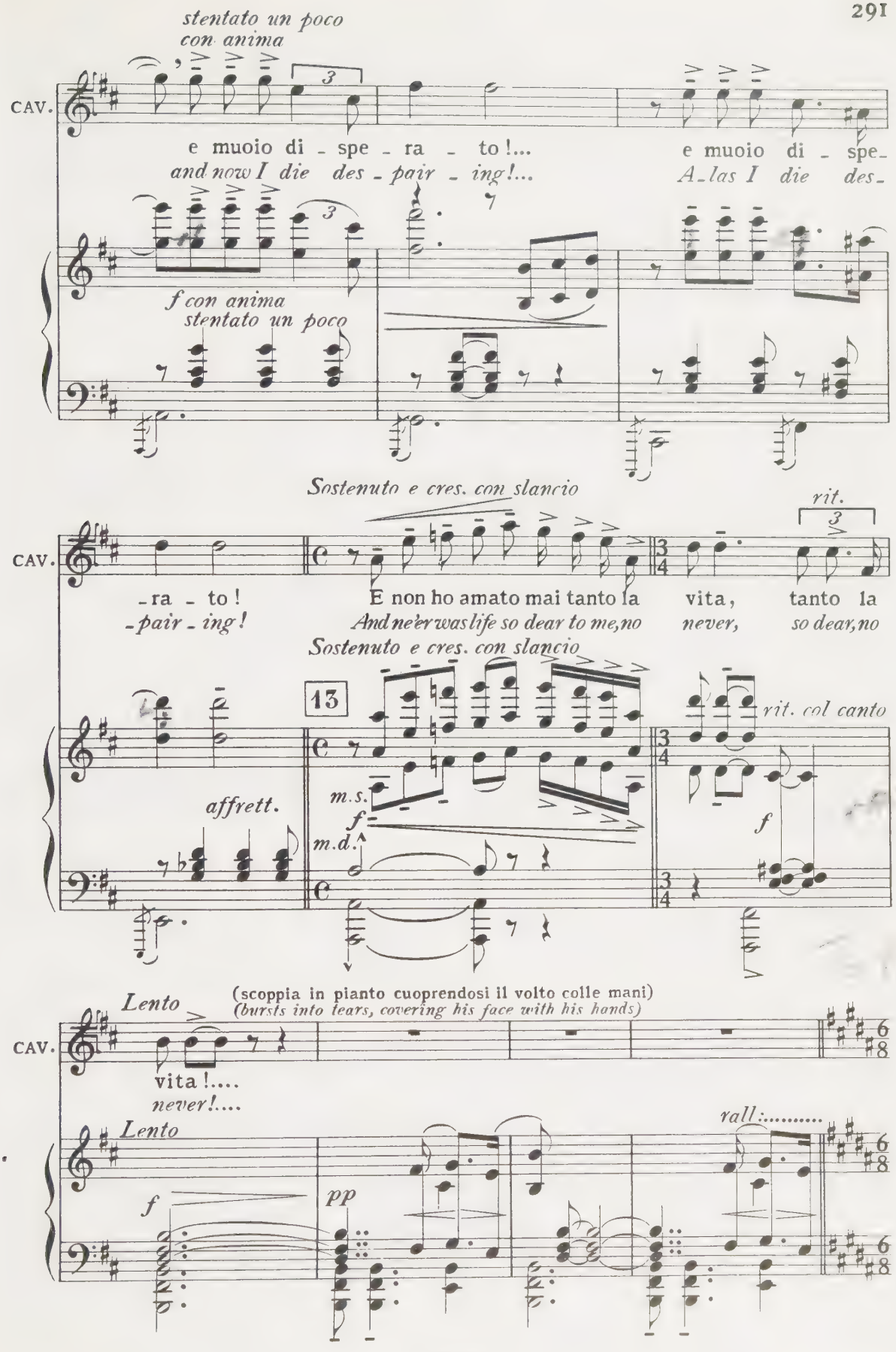
dolcissimo, vagamente rubando



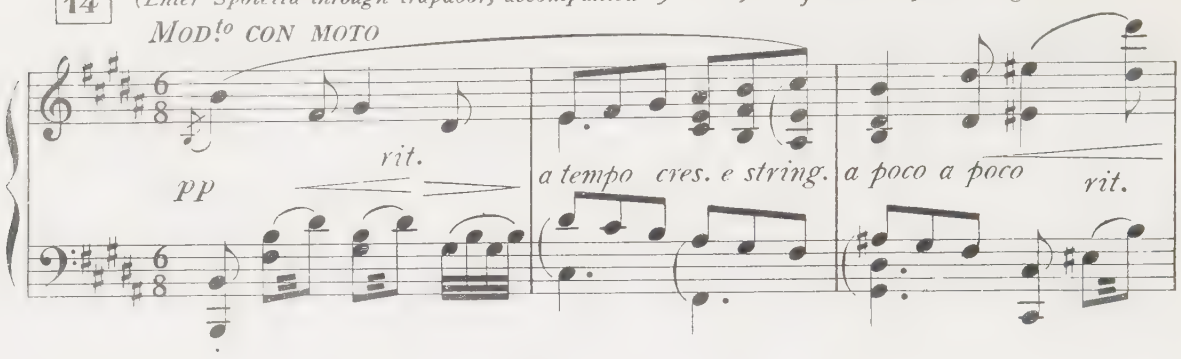

And^te LENTO APPASSIONATO MOLTO
(pensando)
(thinking aloud)
CAV.
E lu - ce - van le stel-le...
When the stars were brightly shining...
CAV.
e olez - za - va la ter-ra,
and faint perfumes the air pervaded,
rit:..... rubando rit.
a tempo
CAV.
stri - dea l'u - scio del - l'or - to...
creaked the gate of the gar-den...
mf


CAV.
e un pas - so sfio - ra - va la re - na...
and a footstep its pre-cincts in - va-ded...
p
6
CAV.
En-tra-va el-la, fra-gran-te,
'Twas hers, the fragrant crea-ture.
sostenendo vagamente
mf
m.s.
m.d.
affrett.
rit. ed appassionato
CAV.
mi ca-dea fra le brac-cia....
In her soft arms she clasped me...
12
m.d.
rit.
f
affrett.

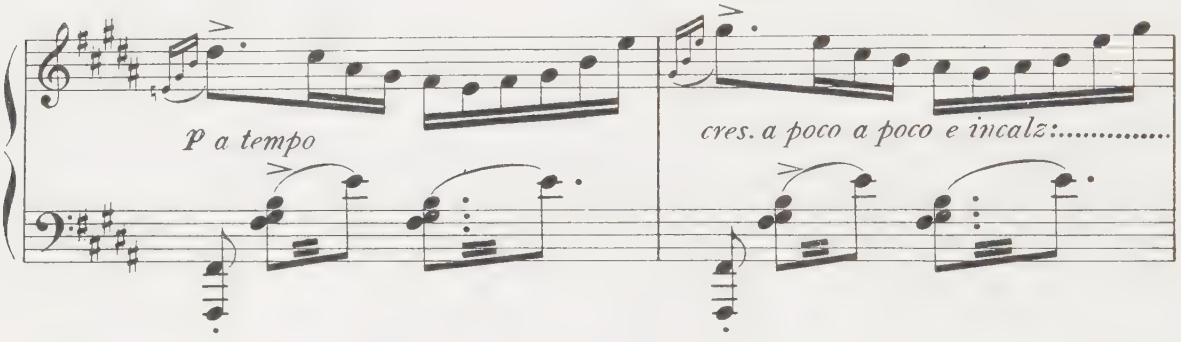

con grande sentimento
(vagamente)
CAV.
Oh! dol-ci ba-ci,o langui-de ca - rez-ze, mentr'io fre-
With sweetest kis-ses, ten-der-est ca - res-ses, a thing of
pp con grande sentimento
rit.
CAV.
-men - te le bel - le for - me discioglie a dai ve - li!
beau - ty, of matchless sim - metry in form and fea - ture!
rit.
rit.
rit.
CAV.
Sva-nì per sempre il so-gno mio d'a-more...l'ora è fug-gi-ta.....
My dream of love is now dispelled for ev-er... I lived un-caring.....
rit.


stentato un poco
con anima
CAV.
e muoio di - spe - ra - to!...
and now I die des - pair - ing!...
e muoio di - spe-
A-las I die des-
f con anima
stentato un poco
Sostenuto e cres. con slancio
rit.
-ra - to!
-pair - ing!
E non ho amato mai tanto la vita, tanto la
And ne'er was life so dear to me, no never, so dear, no
13
affrett.
m.s.
m.d.
rit. col canto
Lento
(scoppia in pianto cuoprendosi il volto colle mani)
(bursts into tears, covering his face with his hands)
vita!....
never!....
rall:.....
pp

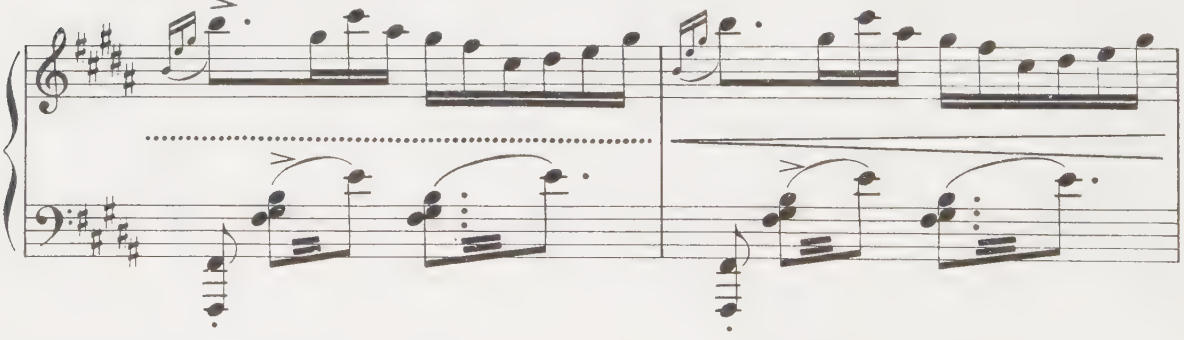
14 (Dalla scala viene Spoletta, accompagnato dal Sergente e seguito da Tosca: il Sergente por-
(Enter Spoletta through trapdoor, accompanied by Tosca, and followed by the Sergeant, who car-



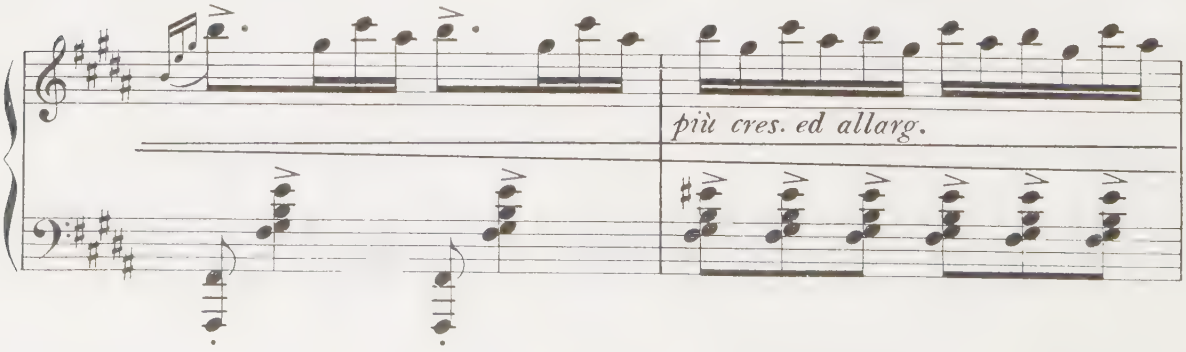
ta una lanterna - Spoletta accenna a Tosca ove trovasi Cavaradossi, poi chiama a sè il Car-
ries a lantern. Spoletta points out to Tosca where she will find Cavaradossi and then beckons to

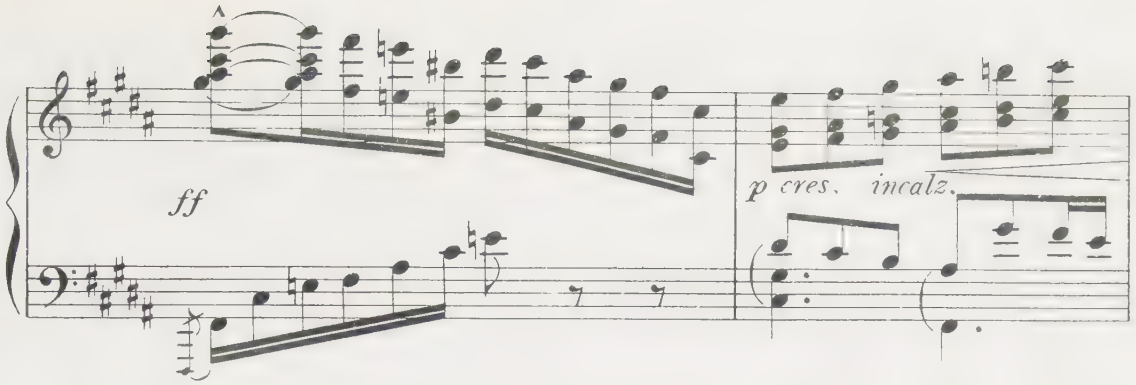


ceriere: con questi e col Sergente ridiscende, non senza avere prima dato ad una sentinella,
the jailer, with whom and the Sergeant he redescends the steps, not without having given orders to



che sta in fondo, l'ordine di sorvegliare il prigioniero)
a sentry on guard at the back of the stage, to keep close watch over the prisoner)

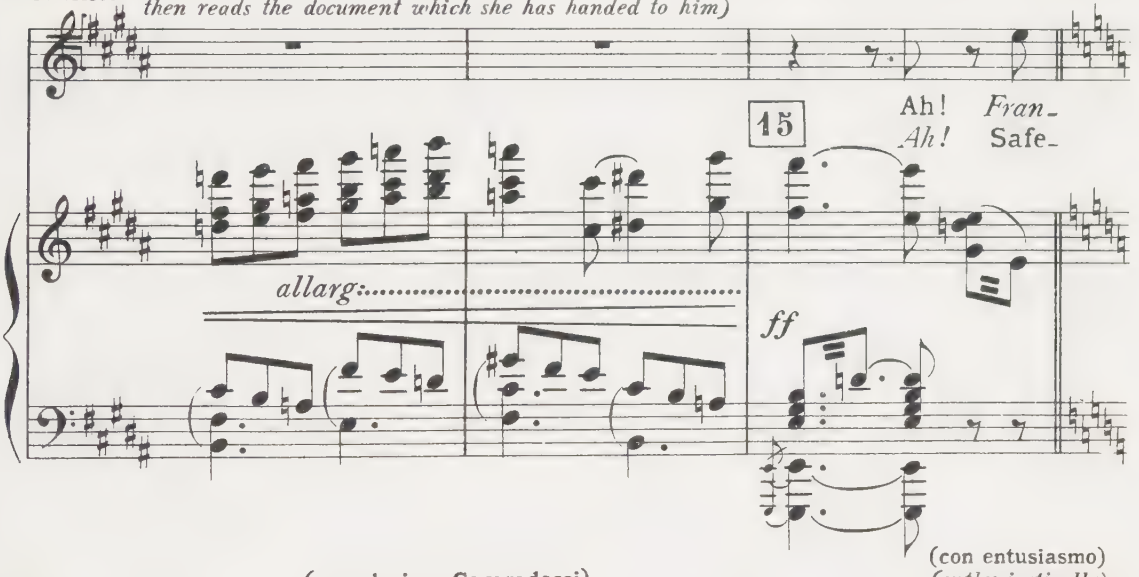




(Tosca, che in questo frattempo è rimasta agitatissima, vede Cavaradossi che piange: si slancia presso a lui, e non potendo parlare per la grande emozione, gli solleva colle due mani la testa, presentandogli in pari tempo il salvacondotto: Cavaradossi, alla vista di Tosca, balza in piedi sorpreso, poi legge il foglio che gli presenta Tosca)

(Tosca who meanwhile has been manifestly in a state of violent agitation, sees Cavaradossi weeping, rushes up to him, and unable to speak for sheer emotion, lifts his head with both hands, showing him the safe-conduct. On perceiving her he starts to his feet, surprised, and then reads the document which she has handed to him)

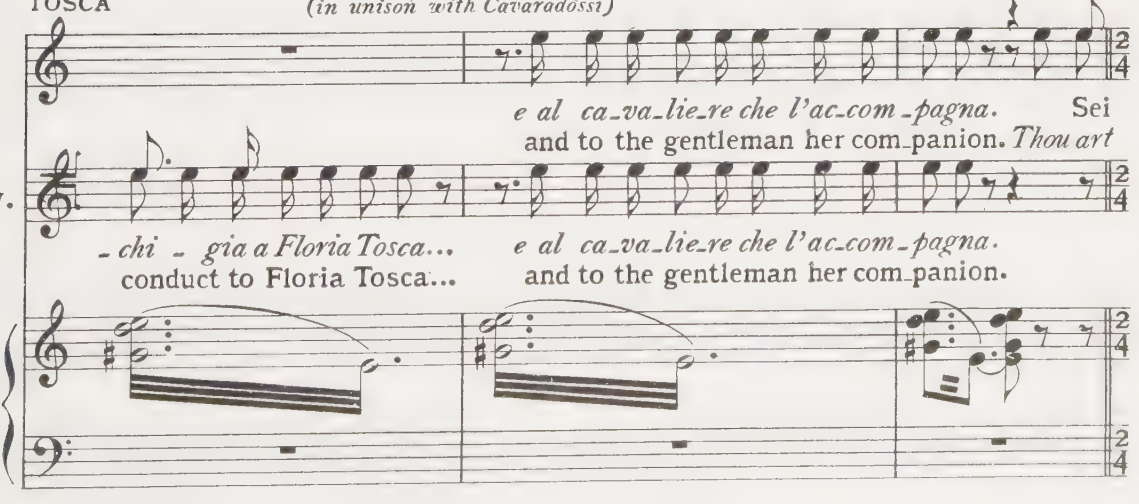
CAVAR.



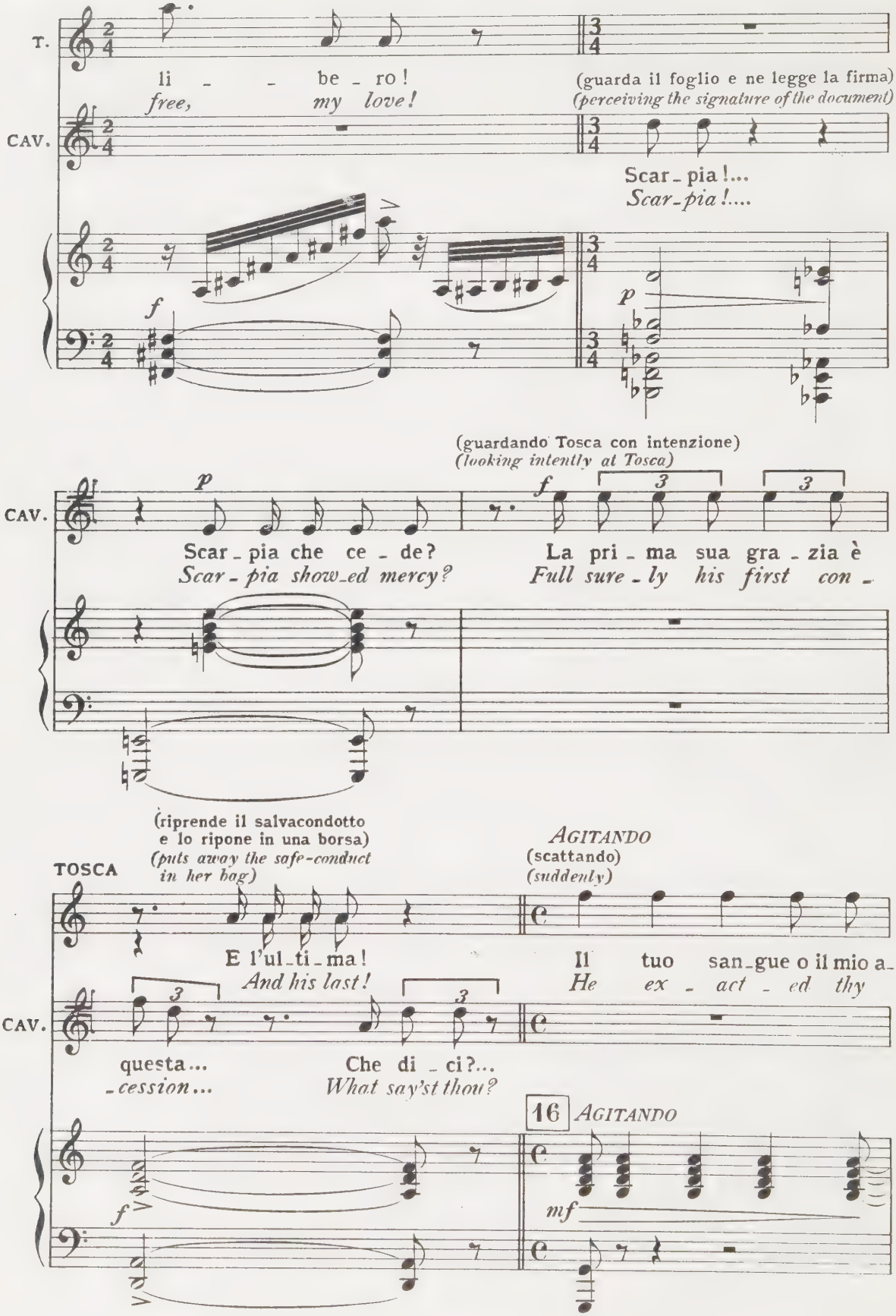
(con entusiasmo)
(enthusiastically)

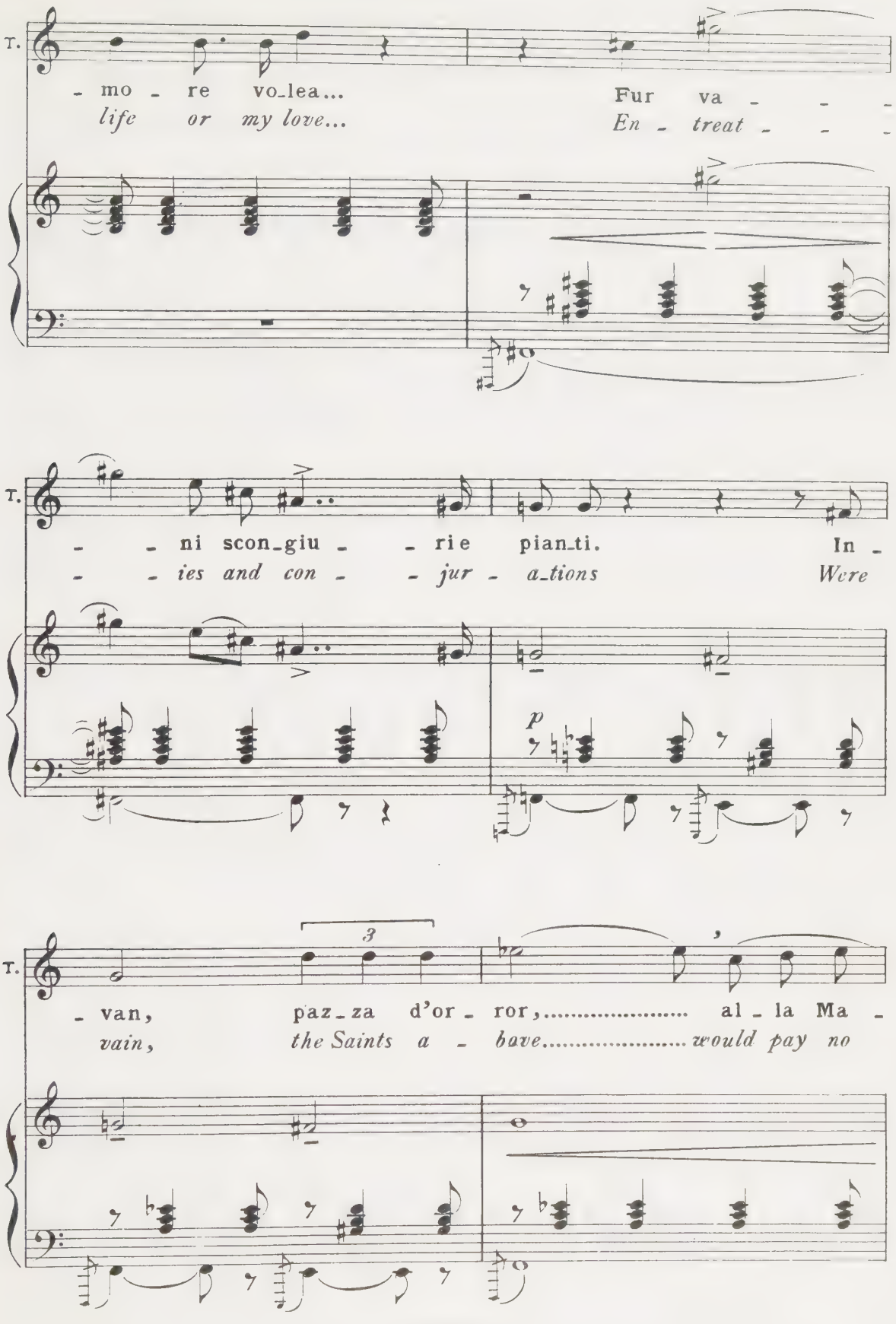
(unendosi a Cavaradossi)
(in unison with Cavaradossi)

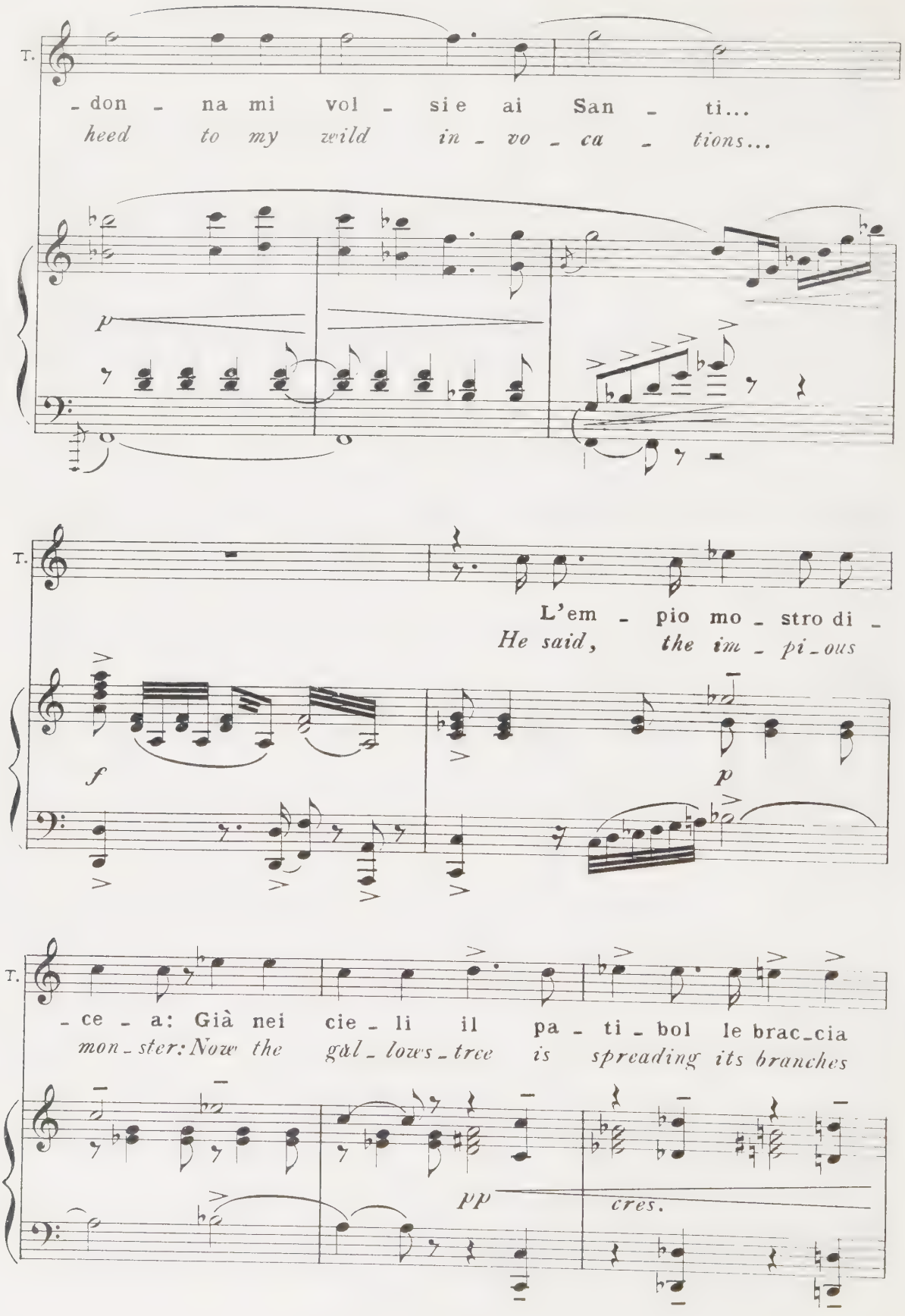
TOSCA

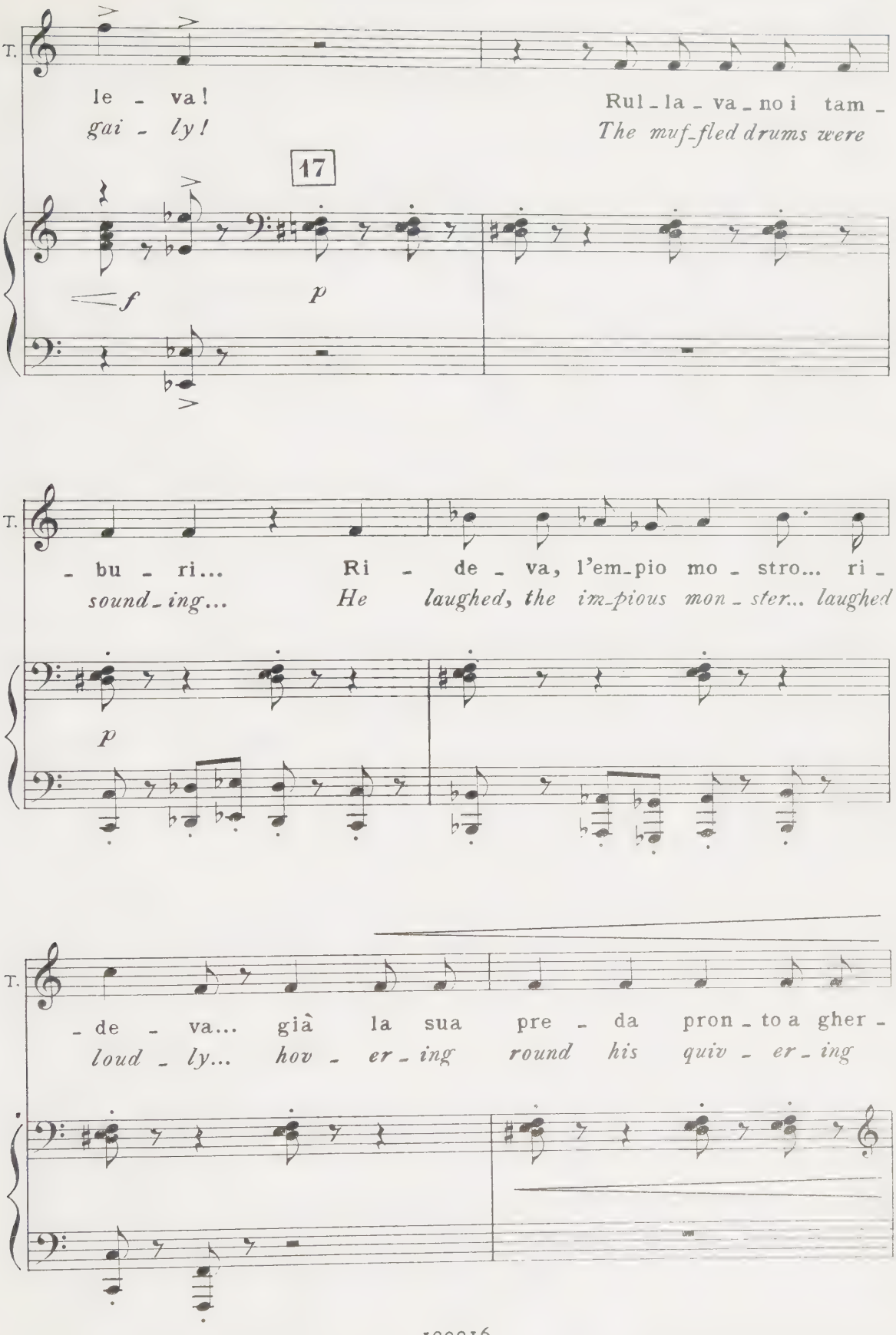


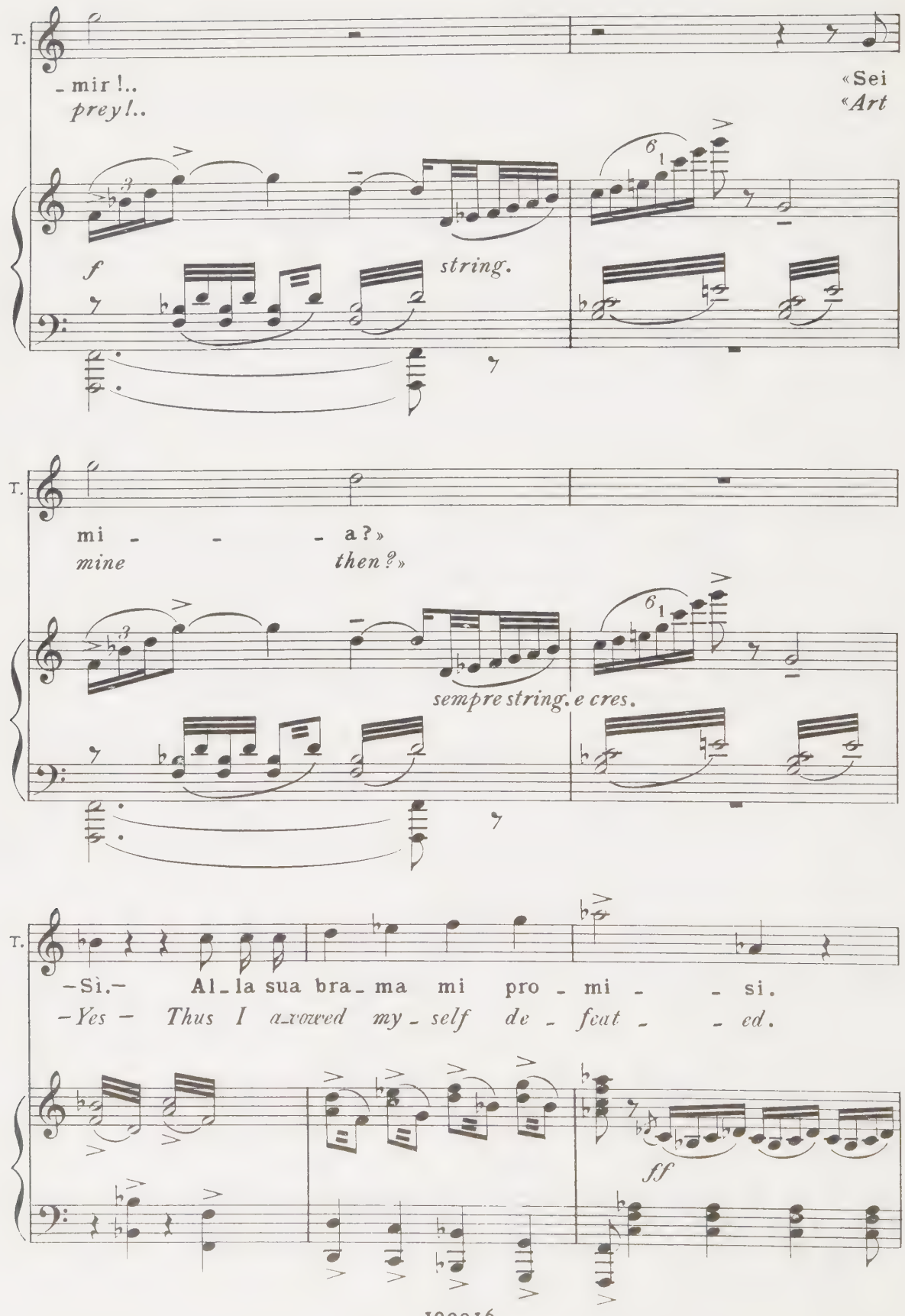
CAV.

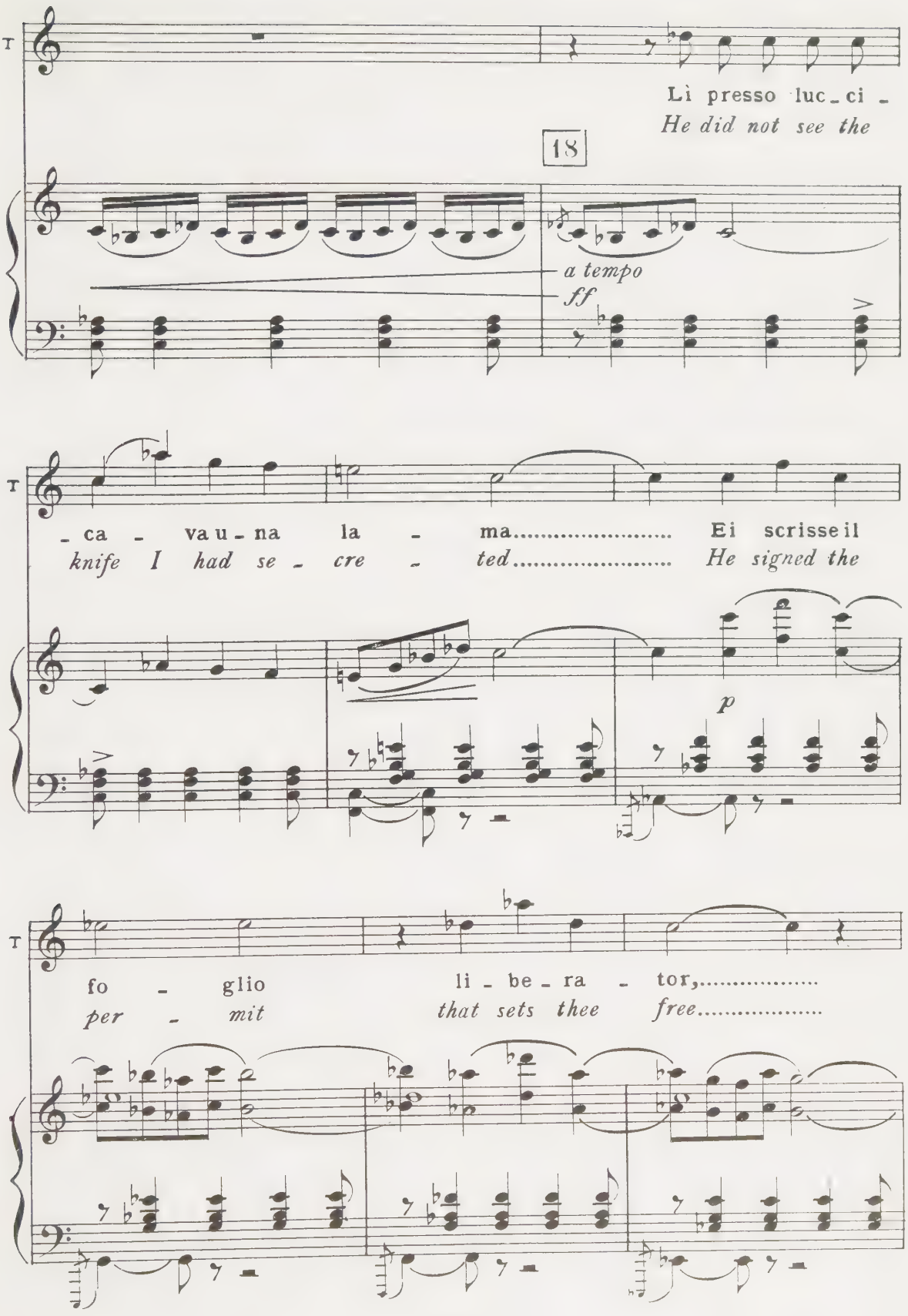

T.
li - - be - ro!
free, my love!
(guarda il foglio e ne legge la firma)
(perceiving the signature of the document)
CAV.
Scar - pia!...
Scar-pia!....
p
f
(guardando Tosca con intenzione)
(looking intently at Tosca)
CAV.
p
f
Scar - pia che ce - de?
Scar - pia show-ed mercy?
La pri - ma sua gra - zia è
Full sure - ly his first con -
(riprende il salvacondotto
e lo ripone in una borsa)
(puts away the safe-conduct
in her bag)
AGITANDO
(scattando)
(suddenly)
TOSCA
E l'ul-ti-ma!
And his last!
Il tuo san-gue o il mio a-
He ex - act - ed thy
CAV.
questa...
-cession...
Che di - ci?...
What say'st thou?
16
AGITANDO
f
mf

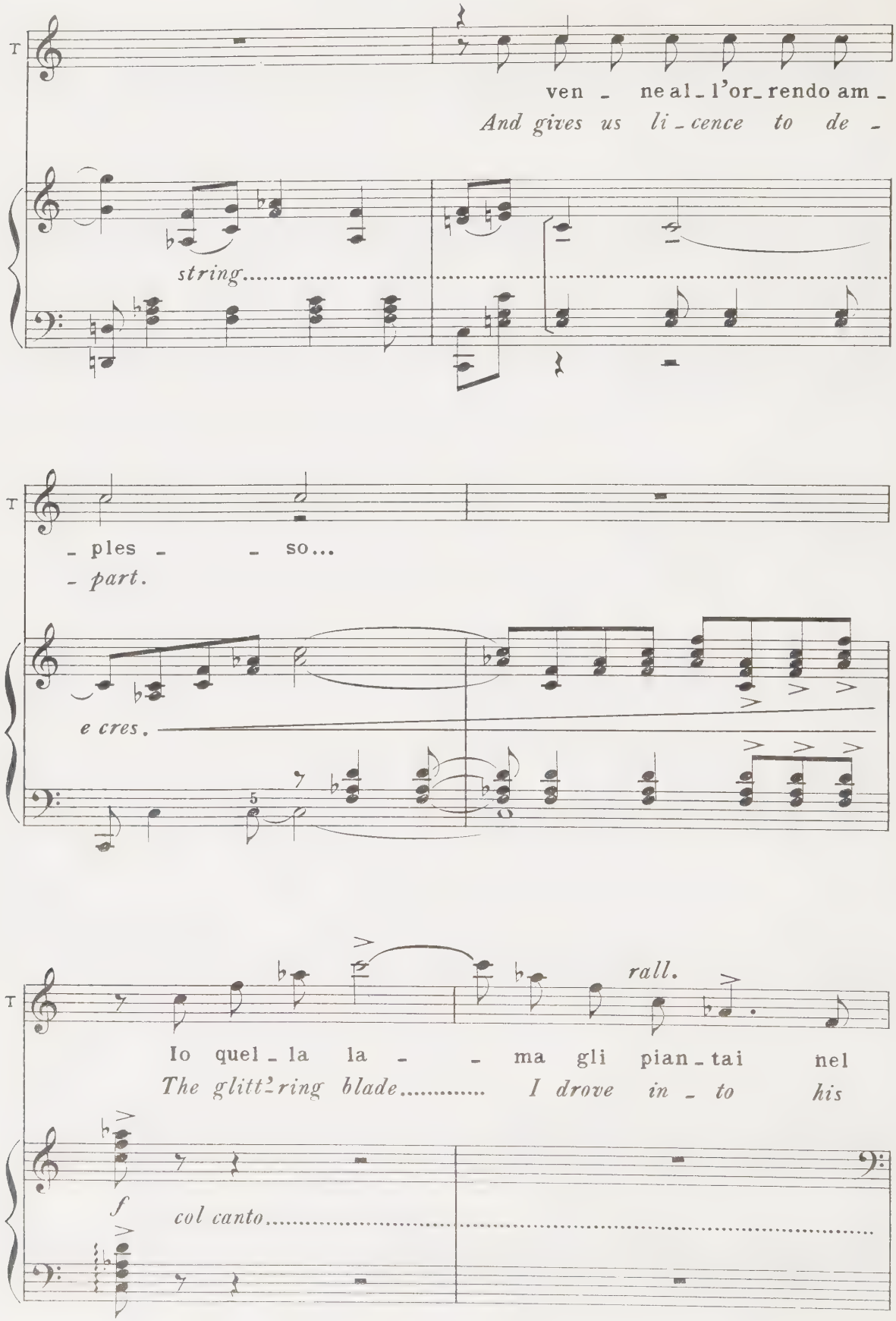

T.
- mo - re vo_lea...
life or my love...
Fur va - - -
En - treat - - -
T.
- - ni scon_giu - - rie pian_ti.
- - ies and con - - jur - a_tions
In -
Were
p
T.
- van,
vain,
paz_za d'or - ror,.....
the Saints a - bave.....
al - la Ma -
would pay no
3

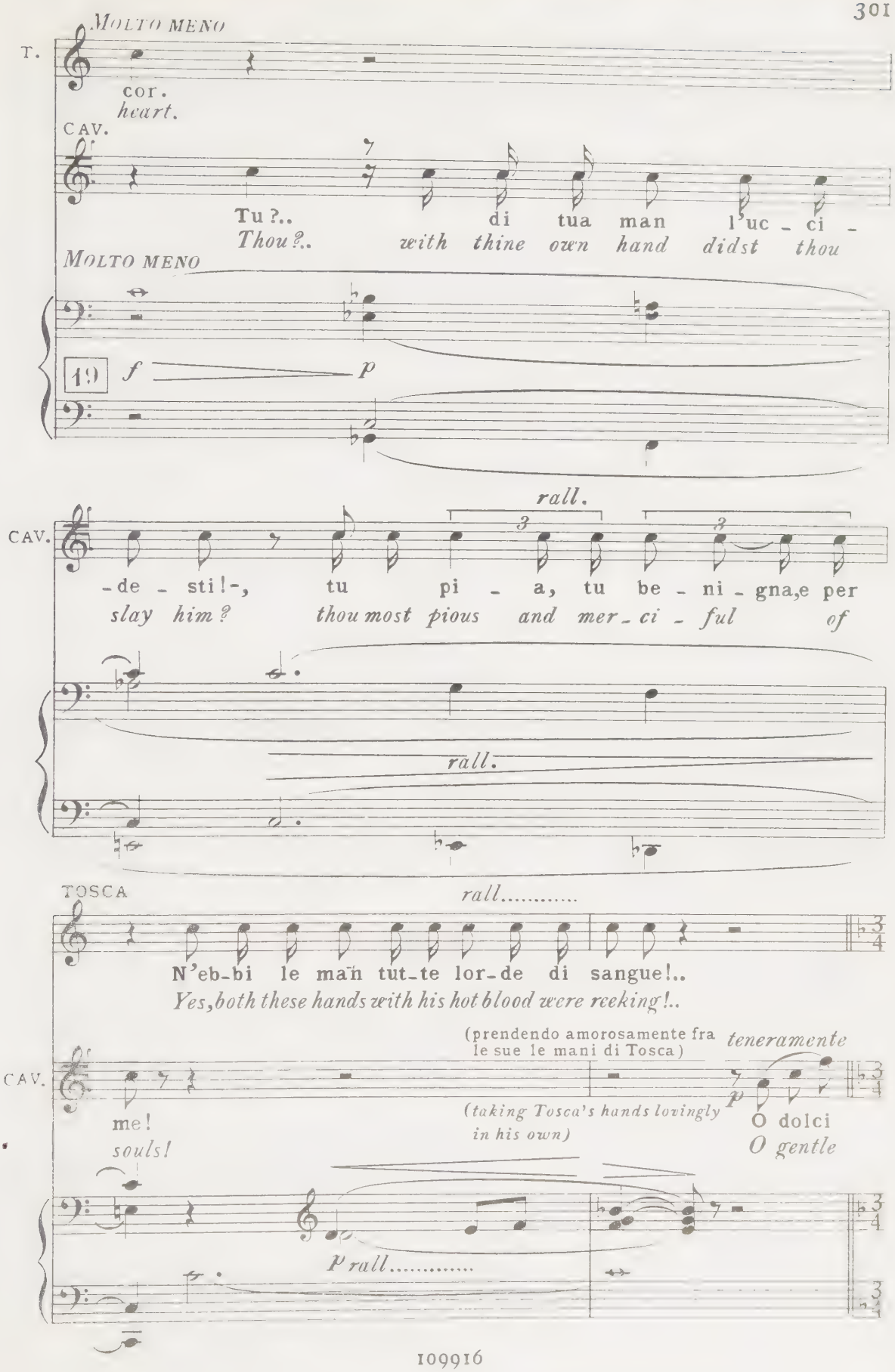

T.
-don - na mi vol - si e ai San - ti...
heed to my wild in - vo - ca - tions...
p
T.
L'em - pio mo - stro di -
He said, the im - pi - ous
f
p
T.
- ce - a: Già nei cie - li il pa - ti - bol le brac_cia
mon - ster: Now the gal - lows - tree is spreading its branches
pp
cres.

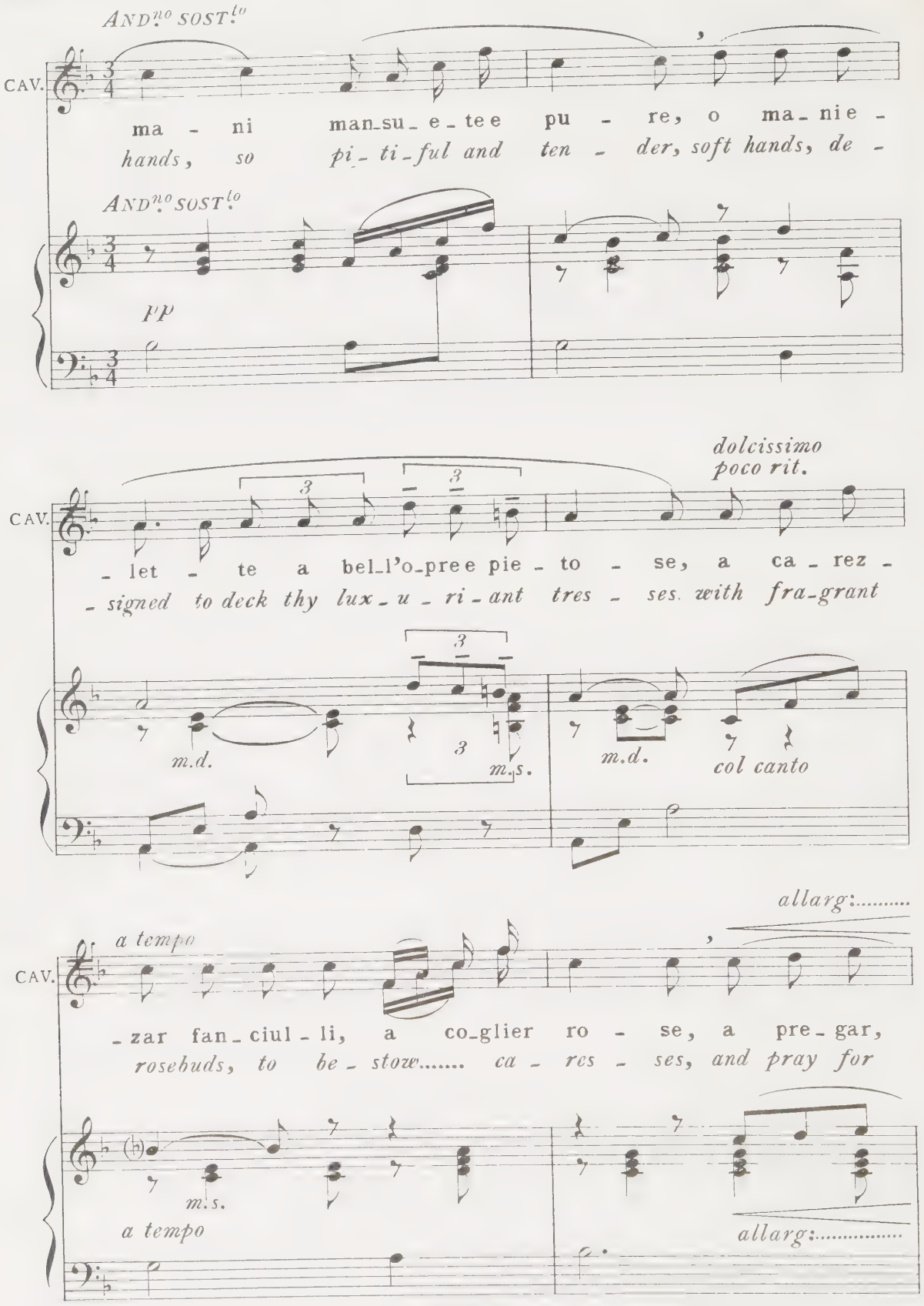

T.
le - va!
gai - ly!
Rul - la - va - no i tam -
The muf - fled drums were
17
f
p
T.
- bu - ri...
sound - ing...
Ri - de - va, l'em - pio mo - stro... ri -
He laughed, the im - pious mon - ster... laughed
p
T.
- de - va... già la sua pre - da pron - to a gher -
loud - ly... hov - er - ing round his quiv - er - ing

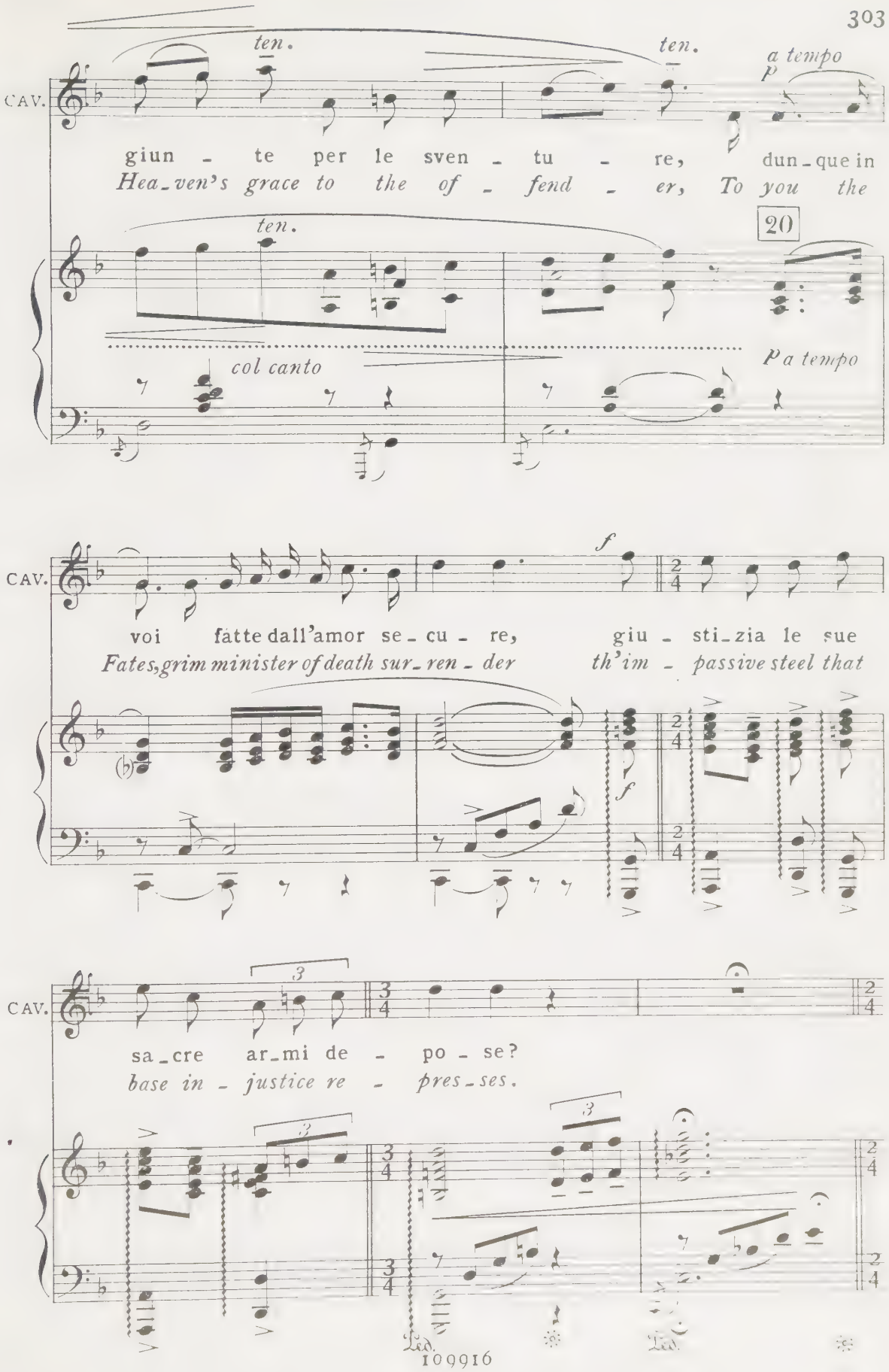

T.
- mir !..
prey!..
«Sei
«Art
f
string.
T.
mi - - - a?»
mine then?»
sempre string. e cres.
T.
-Sì.- Al-la sua bra-ma mi pro-mi- - si.
-Yes - Thus I avowed my-self de-feat- - ed.
ff

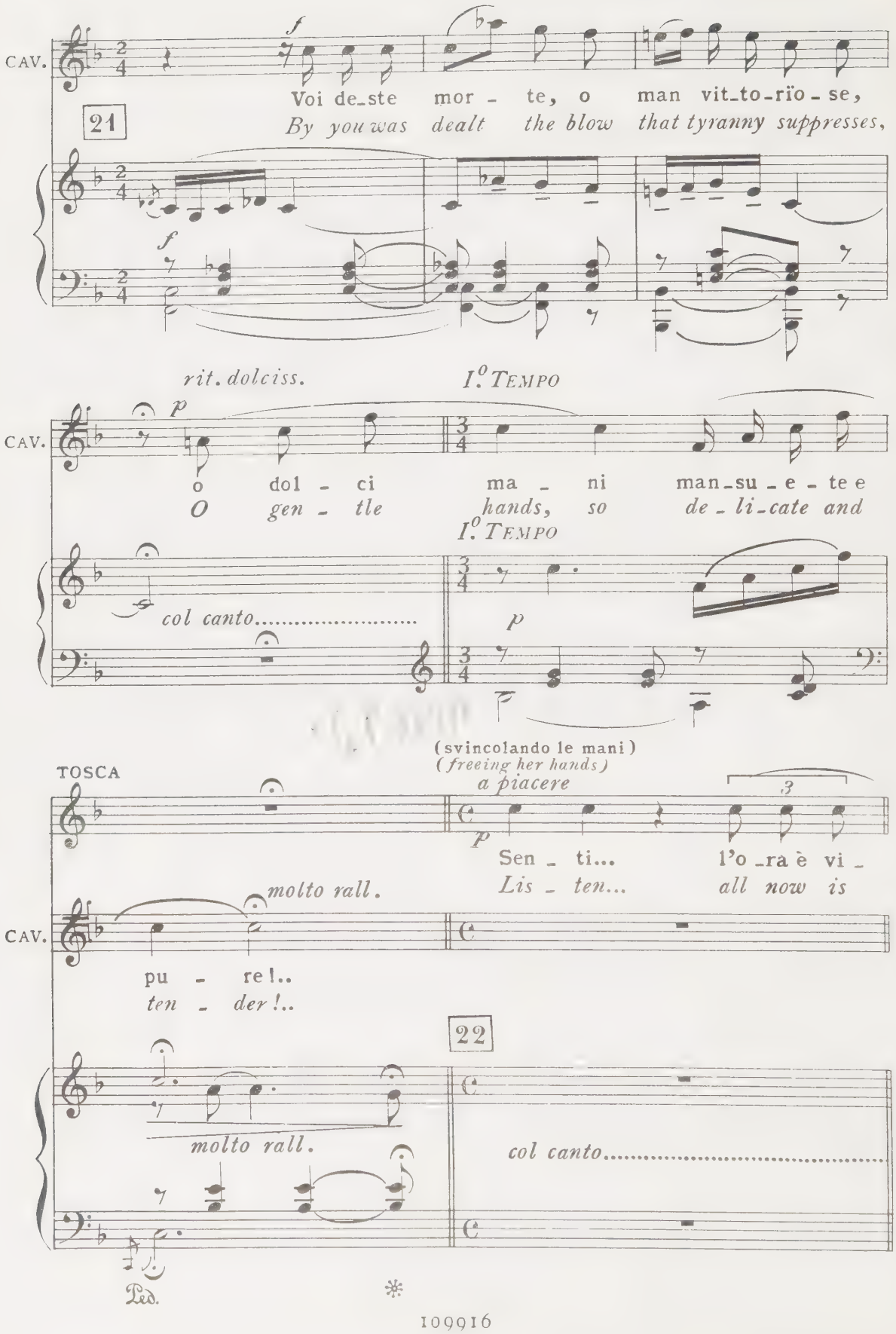

T
Lì presso luc - ci -
He did not see the
18
a tempo
ff
T
- ca - va u - na la - ma..... Ei scrisse il
knife I had se - cre - ted..... He signed the
p
T
fo - glio li - be - ra - tor,.....
per - mit that sets thee free.....

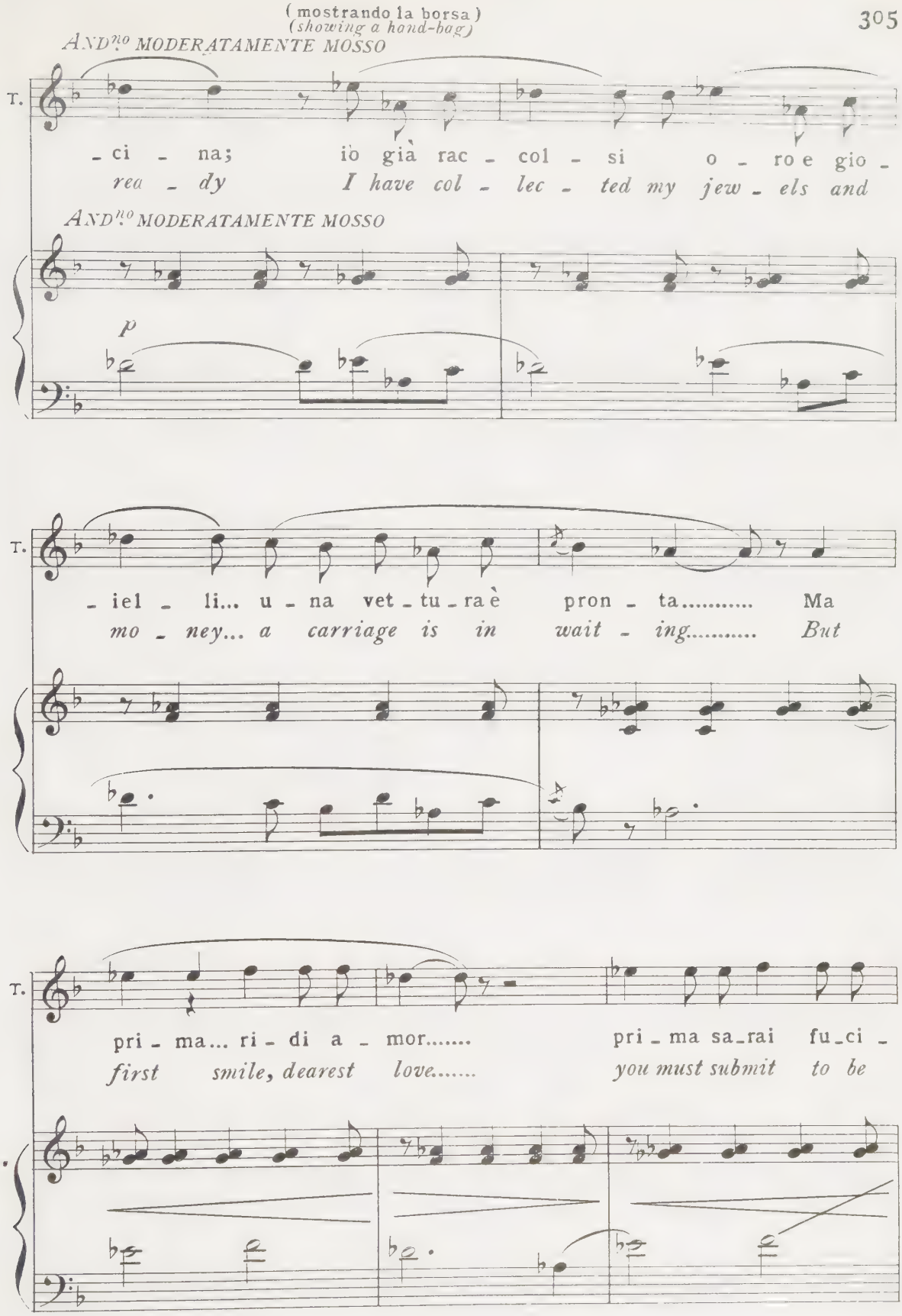

T
ven - ne al - l'or - rendo am -
And gives us li - cence to de -
string.
T
- ples - - so...
- part.
e cres.
5
T
rall.
Io quel - la la - - ma gli pian - tai nel
The glitt²ring blade..... I drove in - to his
f
col canto.....

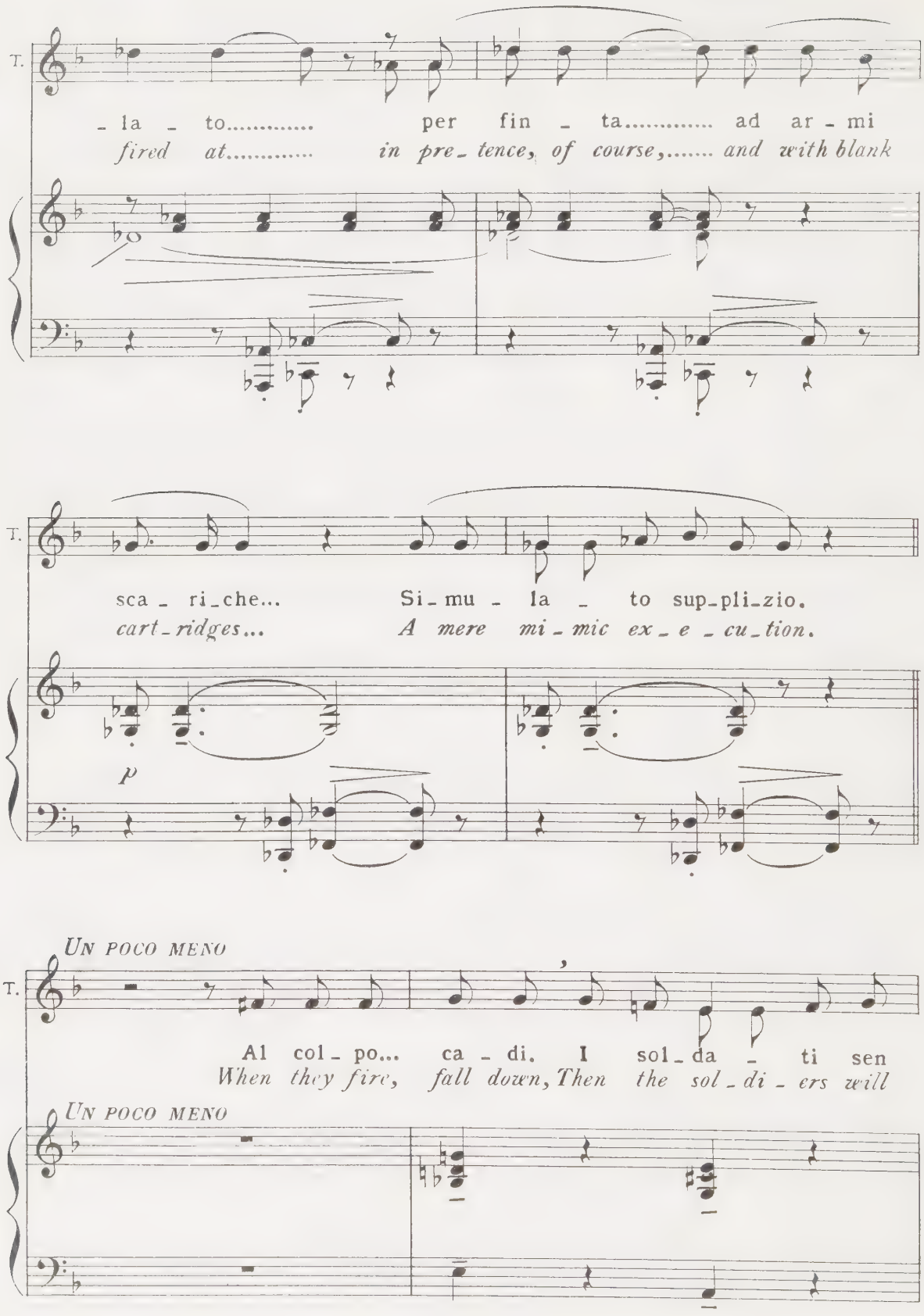

MOLTO MENO
T.
cor.
heart.
CAV.
Tu?..
Thou?..
di tua man l'uc - ci -
with thine own hand didst thou
MOLTO MENO
19
f
p
CAV.
rall.
-de - sti!-, tu pi - a, tu be - ni - gna,e per
slay him? thou most pious and mer - ci - ful of
rall.
TOSCA
rall.....
N'eb-bi le man tut-te lor-de di sangue!..
Yes, both these hands with his hot blood were reeking!..
(prendendo amorosamente fra le sue le mani di Tosca)
teneramente
CAV.
me!
souls!
(taking Tosca's hands lovingly in his own)
p
O dolci
O gentle
p rall.....

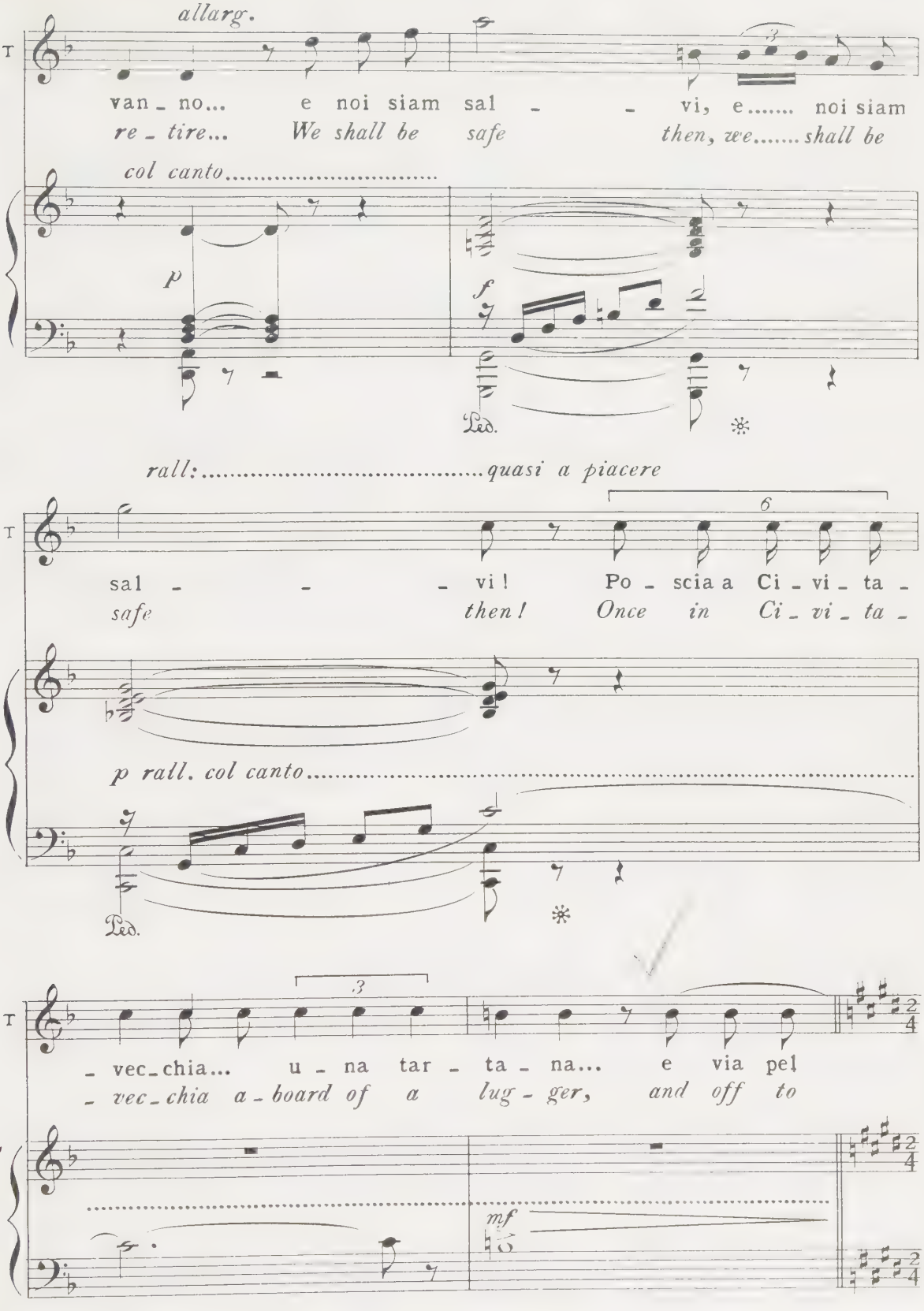

AND.no SOST.to
CAV.
ma - ni man-su-e-tee pu - re, o ma-nie -
hands, so pi-ti-ful and ten - der, soft hands, de -
AND.no SOST.to
PP
dolcissimo
poco rit.
CAV.
- let - te a bel-l'o-pree pie - to - se, a ca - rez -
- signed to deck thy lux-u-ri-ant tres - ses with fra-grant
3
3
3
3
m.d.
m.s.
m.d.
col canto
allarg:.....
a tempo
CAV.
- zar fan-ciul-li, a co-glier ro - se, a pre-gar,
rosebuds, to be-stow..... ca - res - ses, and pray for
m.s.
a tempo
allarg:.....

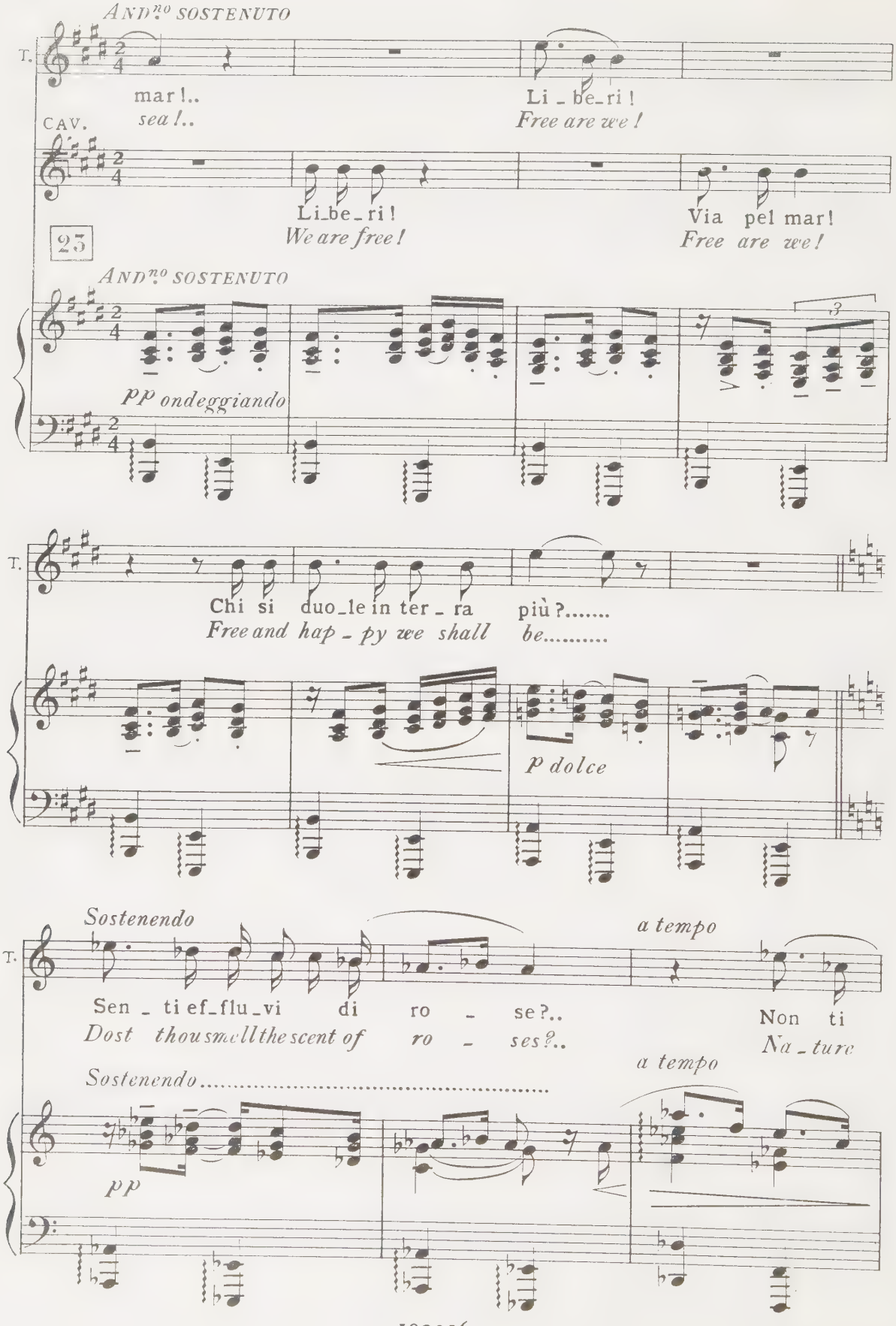

CAV.
ten.
ten.
a tempo
P
giun - te per le sven - tu - re, dun-que in
Hea-ven's grace to the of - fend - er, To you the
20
ten.
col canto
P a tempo
CAV.
f
voi fatte dall'amor se-cu - re, giu - sti-zia le sue
Fates, grim minister of death sur-ren - der th'im - passive steel that
f
CAV.
3
sa-cre ar-mi de - po - se?
base in - justice re - pres-ses.
3
3
Ped.
Ped.

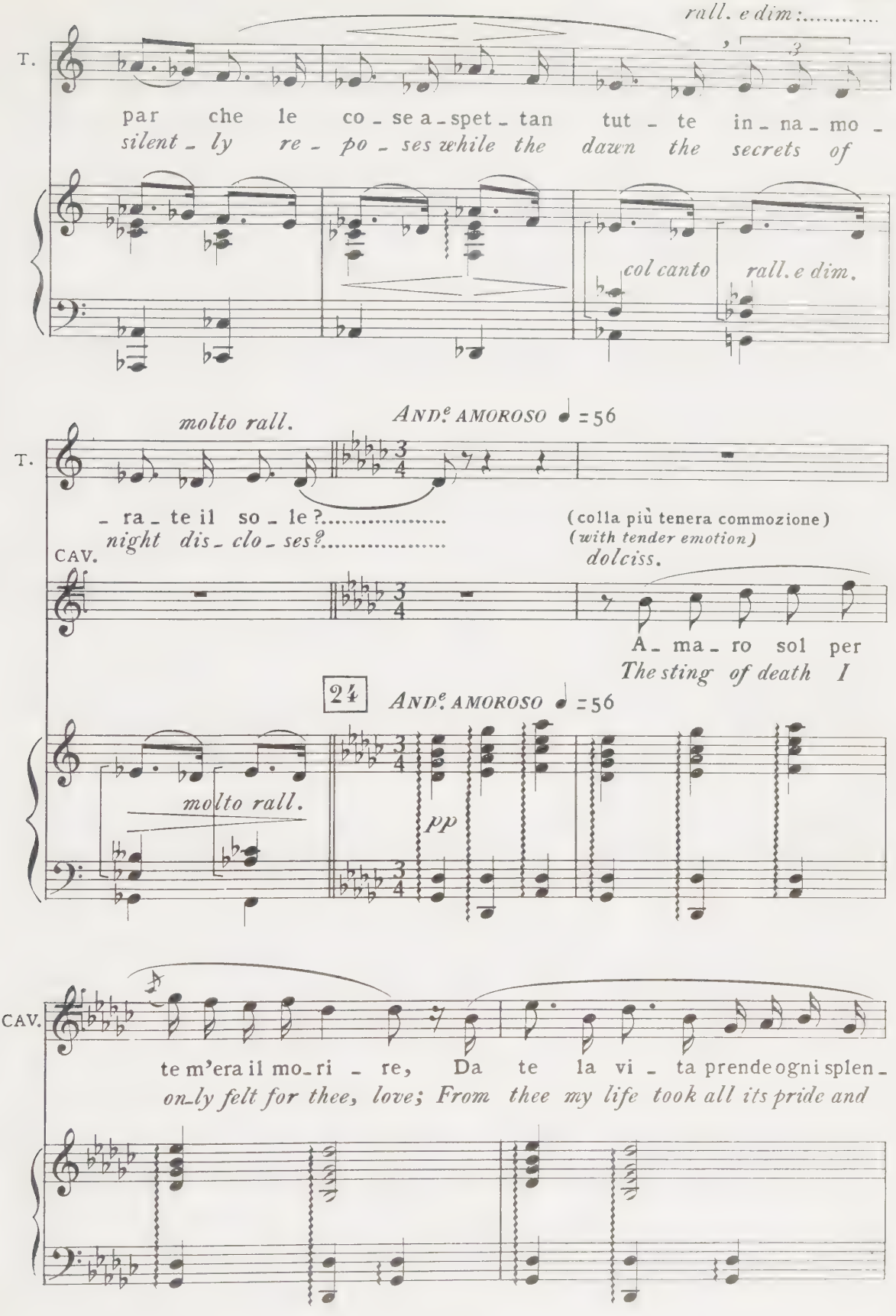

CAV.
f
Voi de_ste mor - te, o man vit_to_rïo - se,
By you was dealt the blow that tyranny suppresses,
21
f
rit. dolciss.
I.° TEMPO
p
o dol - ci ma - ni man_su_e - te e
O gen - tle hands, so de_li_cate and
I.° TEMPO
col canto.....
p
(svincolando le mani)
(freeing her hands)
a piacere
TOSCA
p
Sen - ti... l'o_ra è vi -
Lis - ten... all now is
molto rall.
CAV.
pu - re!..
ten - der!..
22
molto rall.
col canto.....
Ped.
*

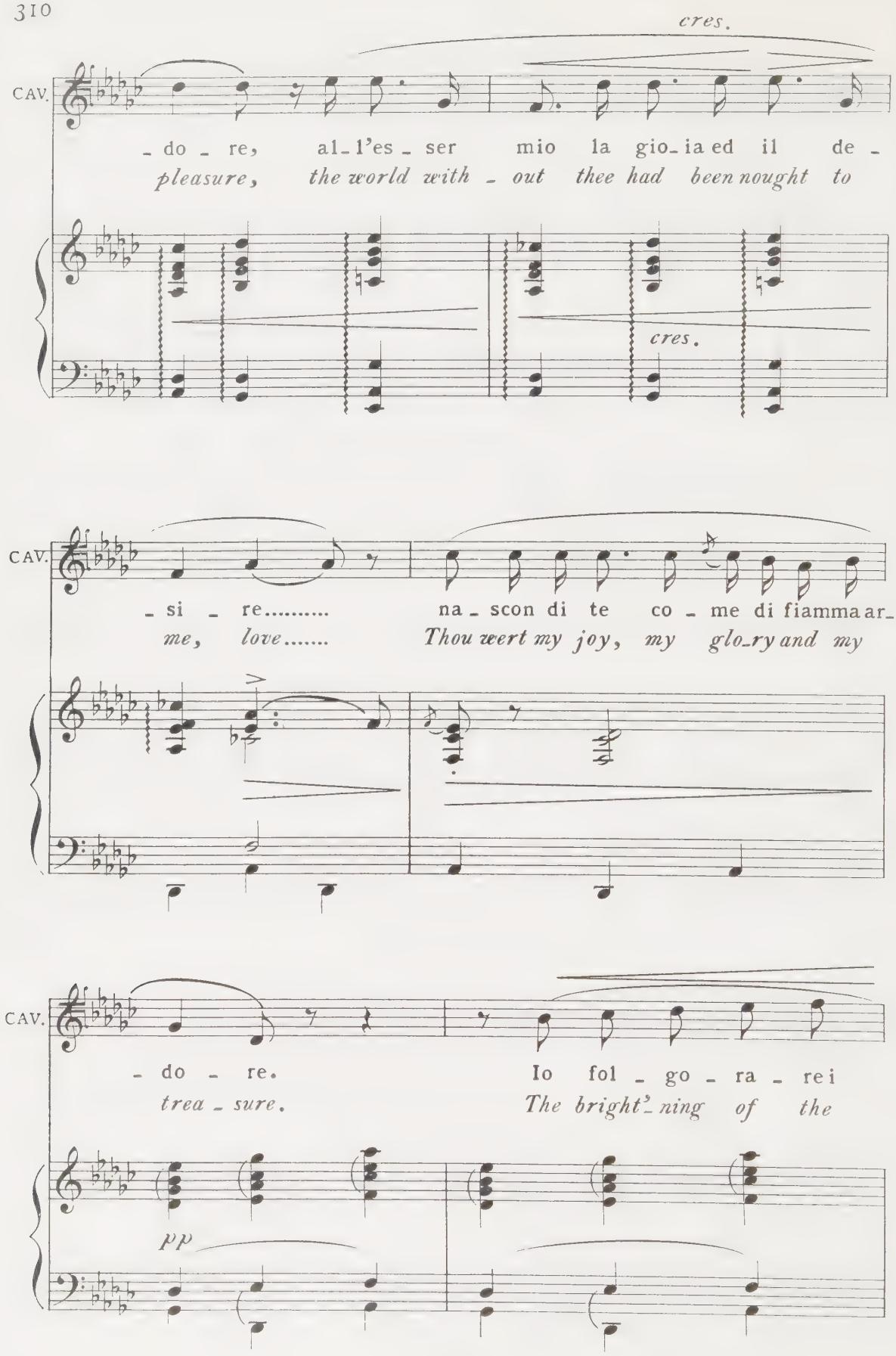

(mostrando la borsa)
(showing a hand-bag)
AND.no MODERATAMENTE MOSSO
T.
-ci - na; io già rac - col - si o - ro e gio -
rea - dy I have col - lec - ted my jew - els and
AND.no MODERATAMENTE MOSSO
p
T.
-iel - li... u - na vet - tu - ra è pron - ta..... Ma
mo - ney... a carriage is in wait - ing..... But
T.
pri - ma... ri - di a - mor..... pri - ma sa - rai fu - ci -
first smile, dearest love..... you must submit to be

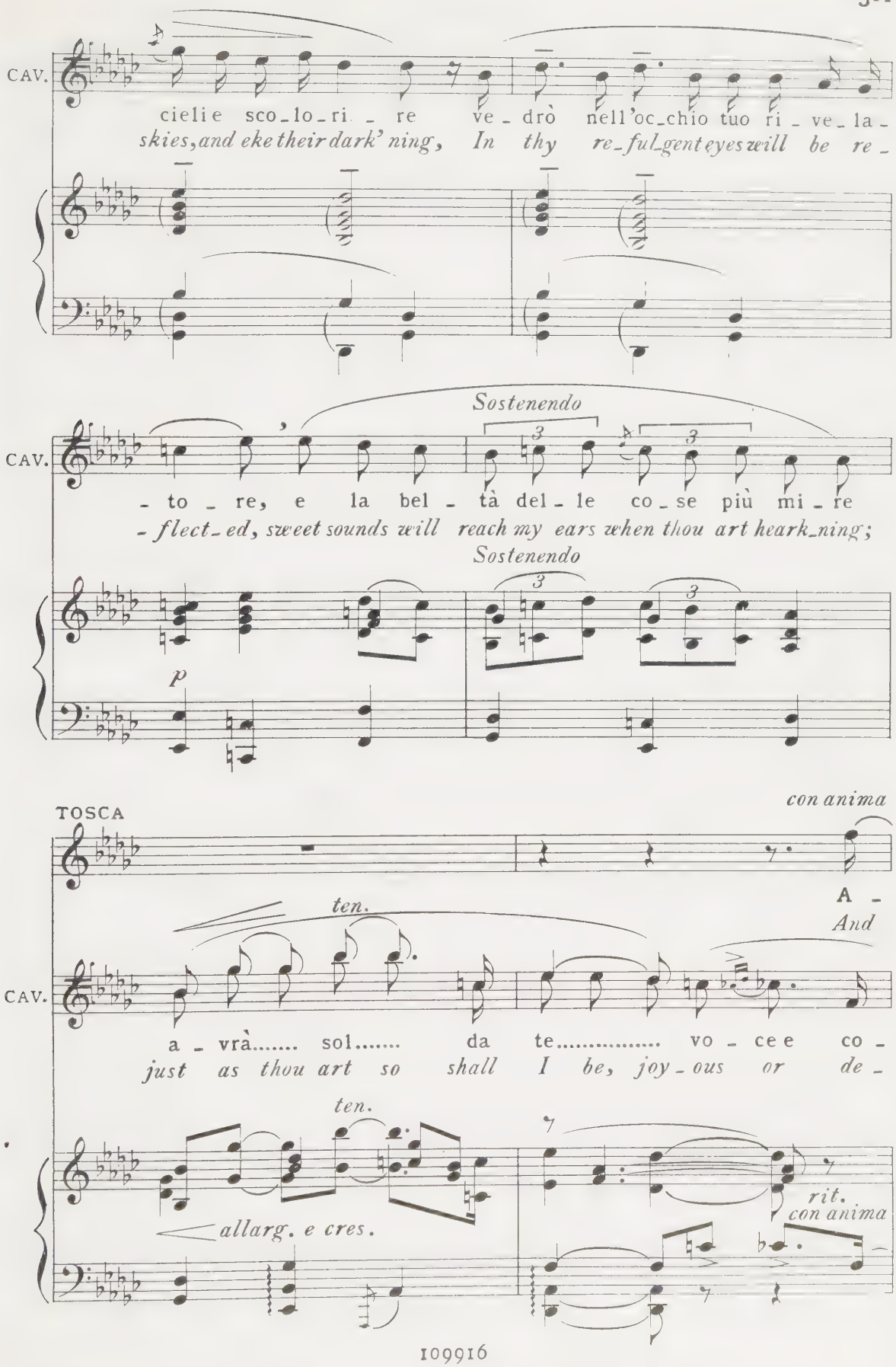

T.
- la - to..... per fin - ta..... ad ar - mi
fired at..... in pre - tence, of course,..... and with blank
T.
sca - ri - che... Si - mu - la - to sup - pli - zio.
cart - ridges... A mere mi - mic ex - e - cu - tion.
p
UN POCO MENO
T.
Al col - po... ca - di. I sol - da - ti sen
When they fire, fall down, Then the sol - di - ers will
UN POCO MENO

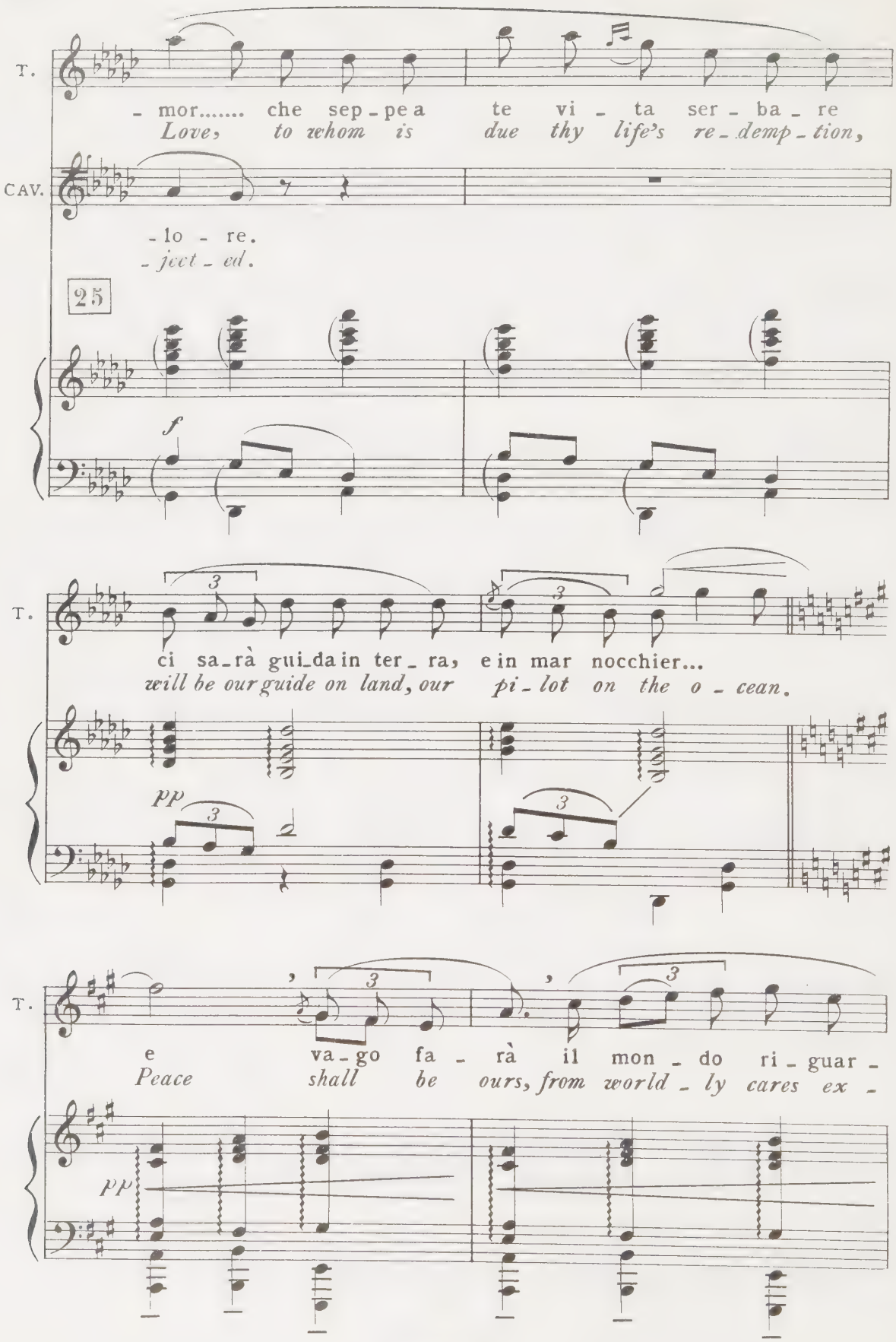

allarg.
T
van_no... e noi siam sal - - vi, e..... noi siam
re_tire... We shall be safe then, we..... shall be
col canto.....
p
f
Ped.
rall:.....quasi a piacere
T
sal - - - vi! Po_scia a Ci_vi_ta_
safe then! Once in Ci_vi_ta_
p rall. col canto.....
Ped.
T
_vec_chia... u_na tar_ta_na... e via pel
_vec_chia a_board of a lug_ger, and off to
mf

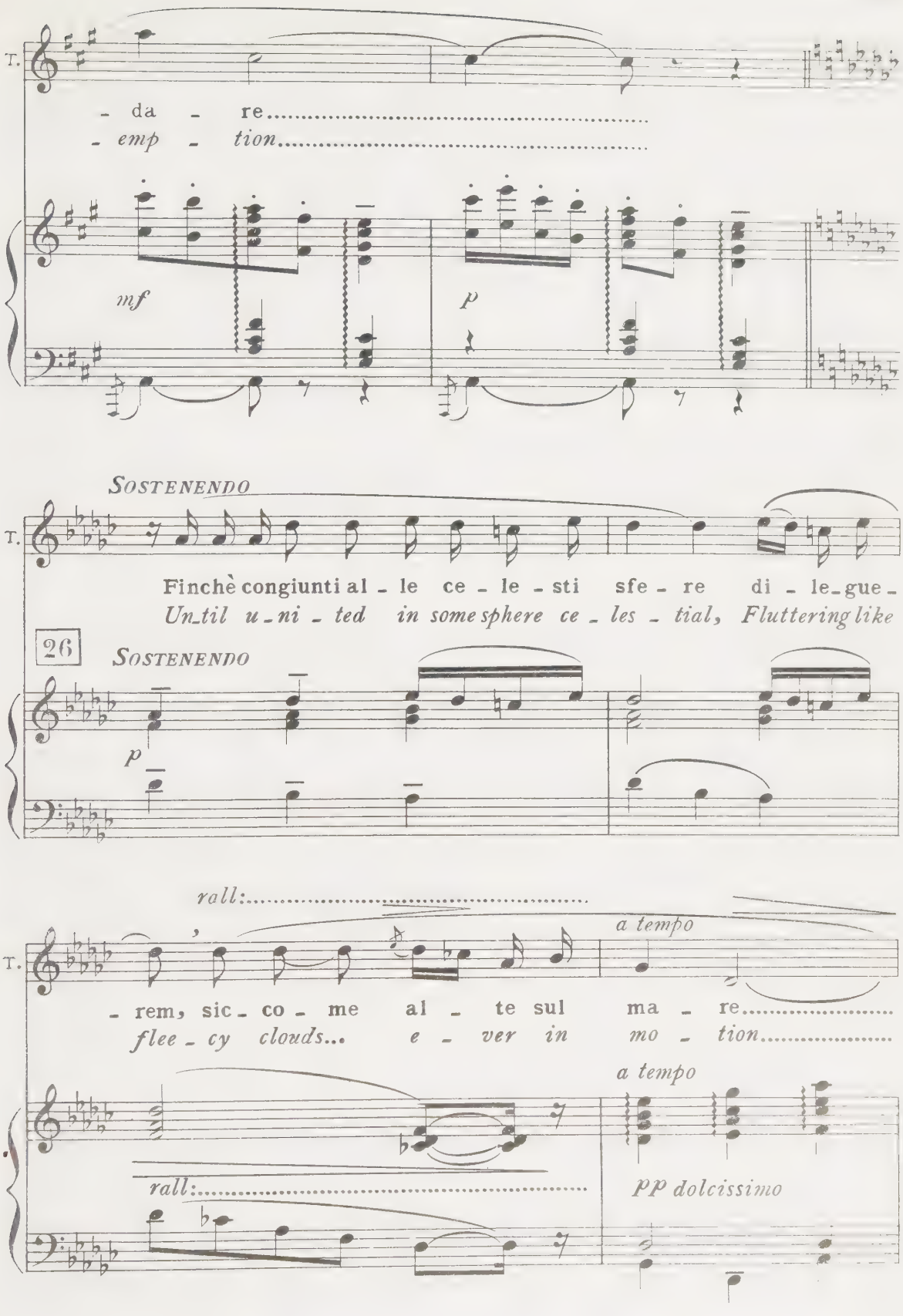

ANDⁿᵒ SOSTENUTO
T.
mar!..
sea!..
Li_be_ri!
Free are we!
CAV.
Li_be_ri!
We are free!
Via pel mar!
Free are we!
23
ANDⁿᵒ SOSTENUTO
PP ondeggiando
T.
Chi si duo_le in ter_ra più?.....
Free and hap_py we shall be.....
P dolce
Sostenendo
a tempo
T.
Sen_ti ef_flu_vi di ro_se?..
Dost thou smell the scent of ro_ses?..
Non ti
Na_ture
Sostenendo.....
a tempo
PP

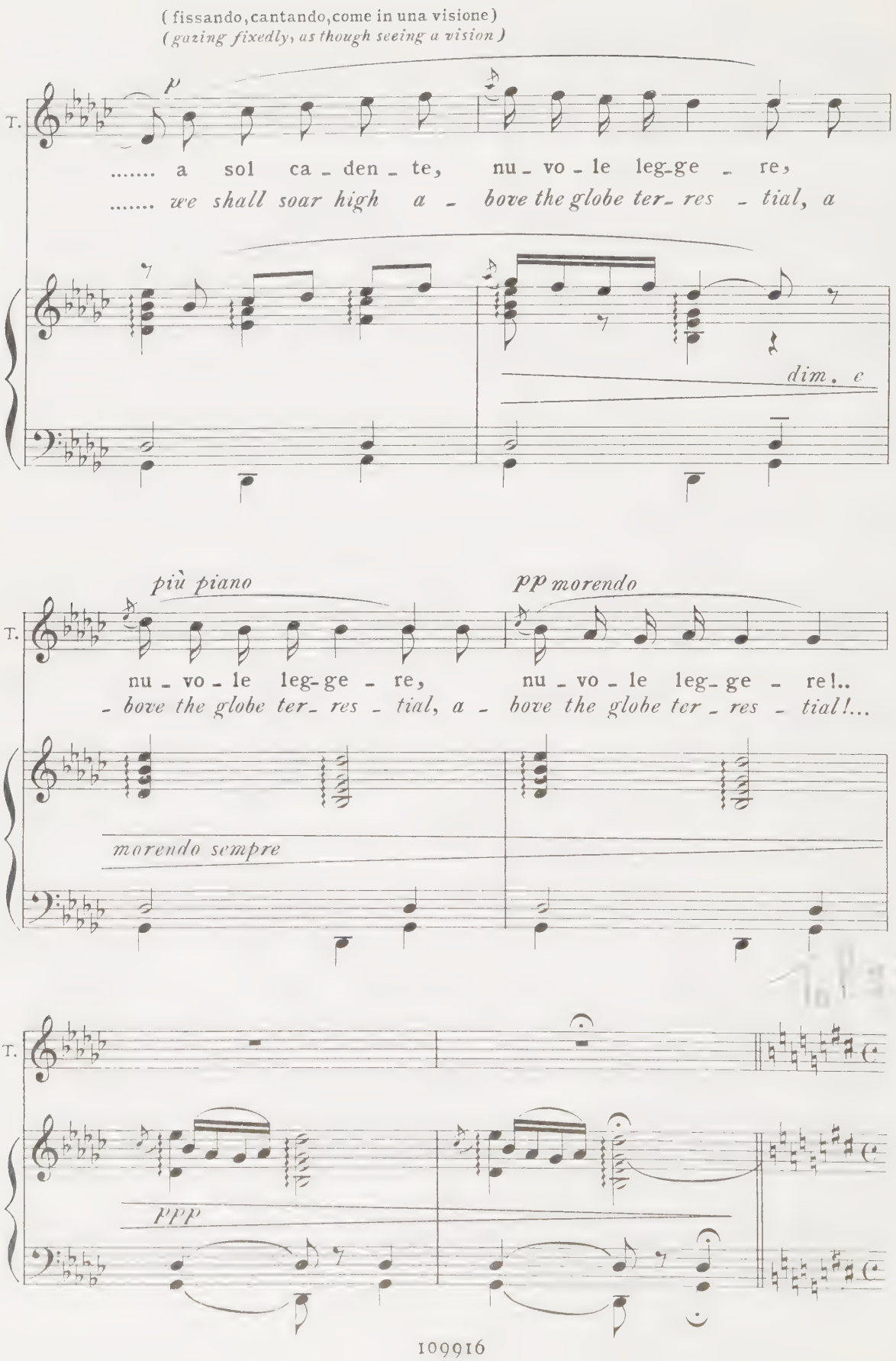

rall. e dim:
T.
par che le co - se a - spet - tan tut - te in - na - mo -
silent - ly re - po - ses while the dawn the secrets of
col canto
rall. e dim.
molto rall.
AND.e AMOROSO ♩ = 56
T.
- ra - te il so - le ?
night dis - clo - ses?
(colla più tenera commozione)
(with tender emotion)
dolciss.
CAV.
A - ma - ro sol per
The sting of death I
24
AND.e AMOROSO ♩ = 56
molto rall.
pp
CAV.
te m'era il mo - ri - re, Da te la vi - ta prende ogni splen -
only felt for thee, love; From thee my life took all its pride and


cres.
CAV.
- do - re, al-l'es - ser mio la gio-ia ed il de -
pleasure, the world with - out thee had been nought to
cres.
CAV.
- si - re..... na - scon di te co - me di fiamma ar-
me, love..... Thou wert my joy, my glo-ry and my
CAV.
- do - re. Io fol - go - ra - re i
trea - sure. The bright'-ning of the
pp


CAV.
cieli e sco_lo_ri_re ve_drò nell'oc_chio tuo ri_ve_la_
skies, and eke their dark'ning, In thy re_ful_gent eyes will be re_
Sostenendo
CAV.
_to_re, e la bel_tà del_le co_se più mi_re
_flect_ed, sweet sounds will reach my ears when thou art heark_ning;
Sostenendo
p
TOSCA
con anima
A_
And
ten.
CAV.
a_vrà..... sol..... da te..... vo_ce e co_
just as thou art so shall I be, joy_ous or de_
ten.
allarg. e cres.
rit.
con anima


T.
- mor..... che sep - pe a te vi - ta ser - ba - re
Love, to whom is due thy life's re - demp - tion,
CAV.
- lo - re.
- ject - ed.
25
f
T.
ci sa - rà gui - da in ter - ra, e in mar nocchier...
will be our guide on land, our pi - lot on the o - cean.
pp
T.
e va - go fa - rà il mon - do ri - guar -
Peace shall be ours, from world - ly cares ex -
pp


T.
- da - re.....
- emp - tion.....
mf
p
SOSTENENDO
T.
Finchè congiunti al - le ce - le - sti sfe - re di - le - gue -
Un - til u - ni - ted in some sphere ce - les - tial, Fluttering like
26
SOSTENENDO
p
rall:.....
a tempo
T.
- rem, sic - co - me al - te sul ma - re.....
flee - cy clouds... e - ver in mo - tion.....
a tempo
rall:.....
pp dolcissimo


(fissando, cantando, come in una visione)
(gazing fixedly, as though seeing a vision)
T.
p
..... a sol ca - den - te, nu - vo - le leg-ge - re,
..... we shall soar high a - bove the globe ter- res - tial, a
dim. e
più piano
pp morendo
nu - vo - le leg-ge - re, nu - vo - le leg-ge - re!..
- bove the globe ter- res - tial, a - bove the globe ter - res - tial!...
morendo sempre
T.
ppp

(chiamata dalla realtà delle cose, Tosca si guarda attorno, inquieta)
(recalled to the realities of the situation, Tosca looks around her uneasily)

(a Cavaradossi, con premurosa tenerezza)
(to Cav. with anxious tenderness)

AND.no MOSSO

T. E non giungo_no... Ba_da!.. al
And they come not *Re_mem_ber!* *that*

27

AND.no MOSSO

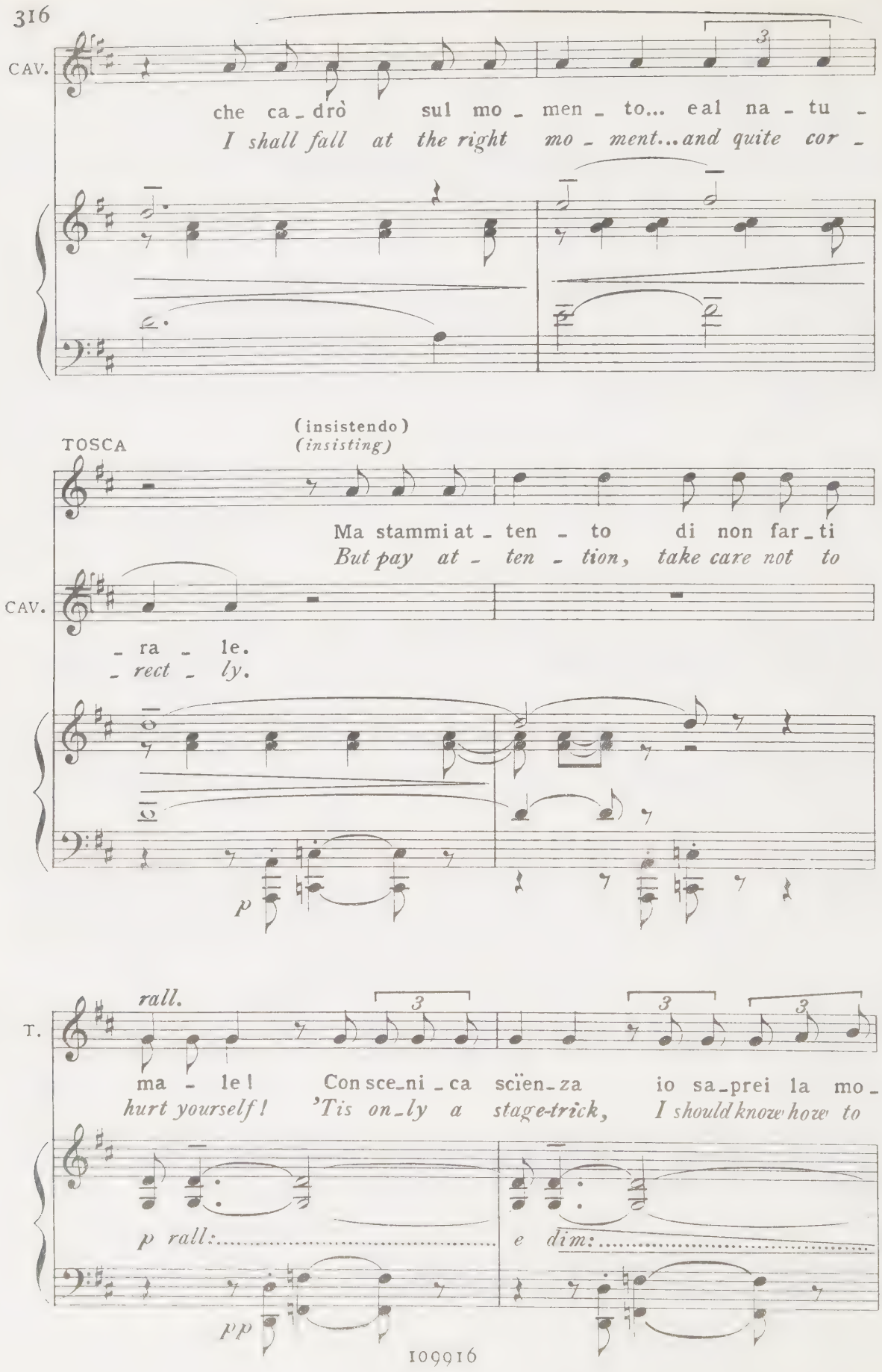
pp

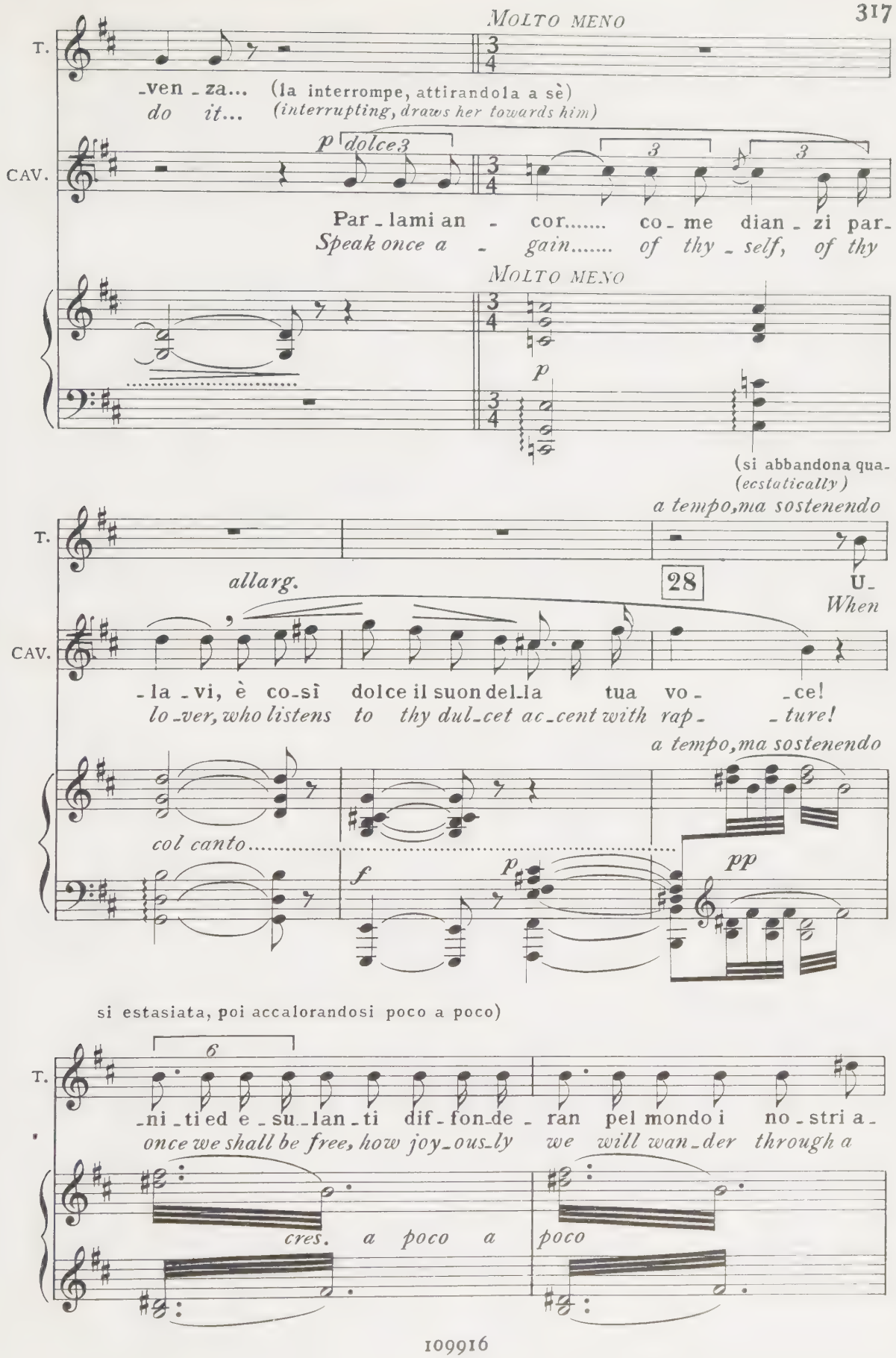
T. col_po e_gli è me_stie_re che tu su_bi_to
you must fall on the in_stant at which the sold_iers

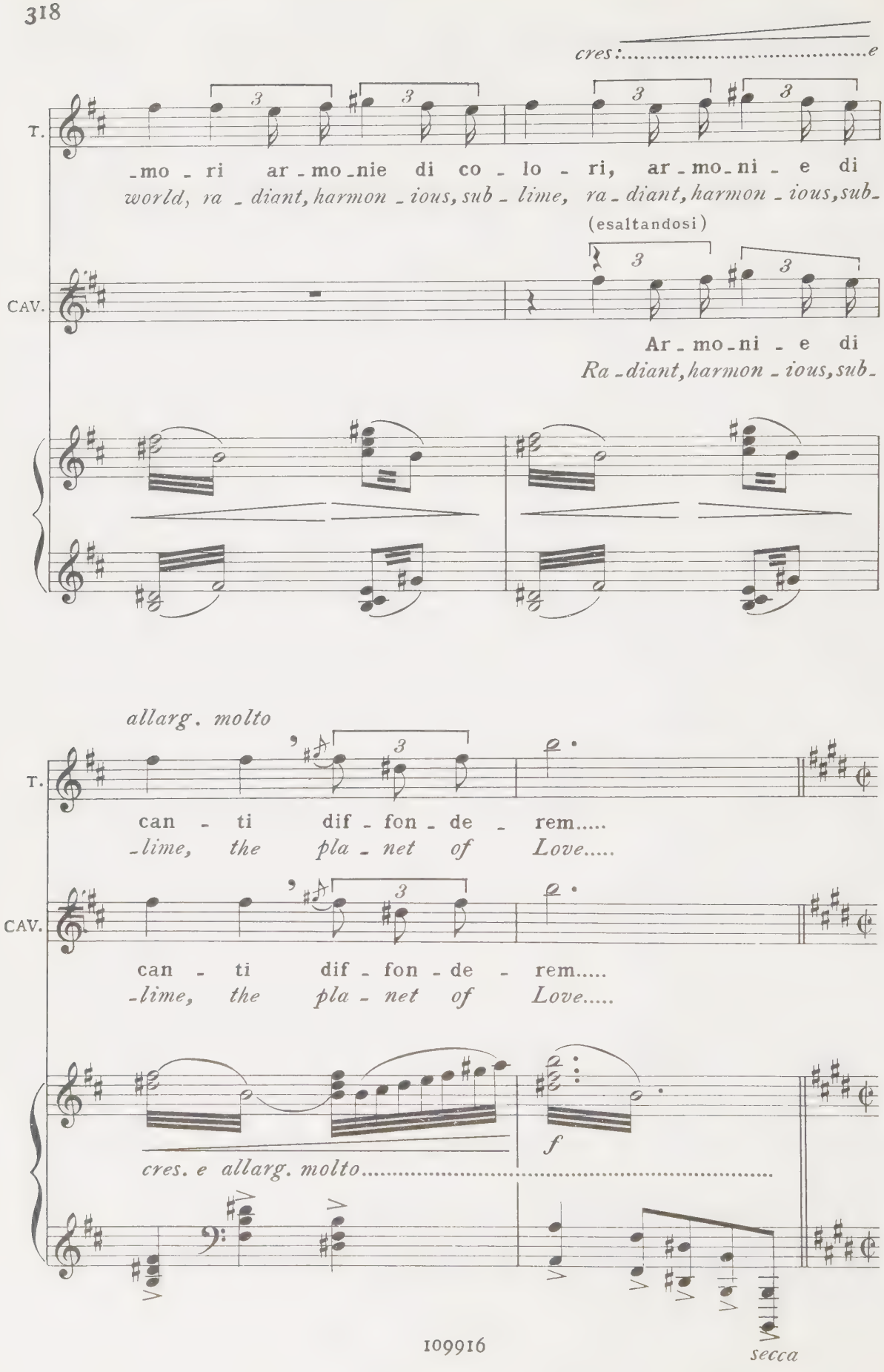
T. ca_da.....
fire.....

(triste)
(sadly)

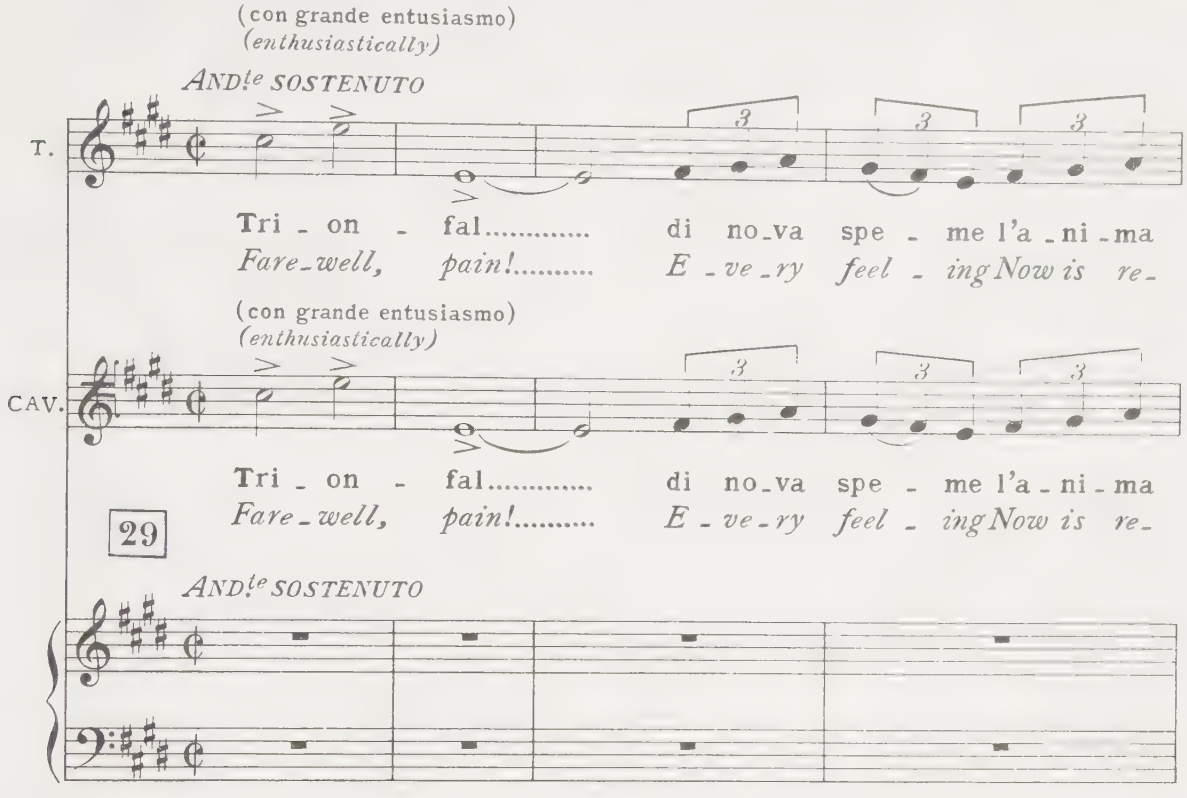
CAV. Non te_me_re
Do not fear, love,


CAV.
che ca_drò sul mo_men_to... e al na_tu_
I shall fall at the right mo_ment...and quite cor_
(insistendo)
(insisting)
TOSCA
Ma stammi at_ten_to di non far_ti
But pay at_ten_tion, take care not to
CAV.
_ra_le.
_rect_ly.
p
rall.
T.
ma_le! Con sce_ni_ca sciën_za io sa_prei la mo_
hurt yourself! 'Tis on_ly a stage-trick, I should know how to
p rall:
e dim:
pp

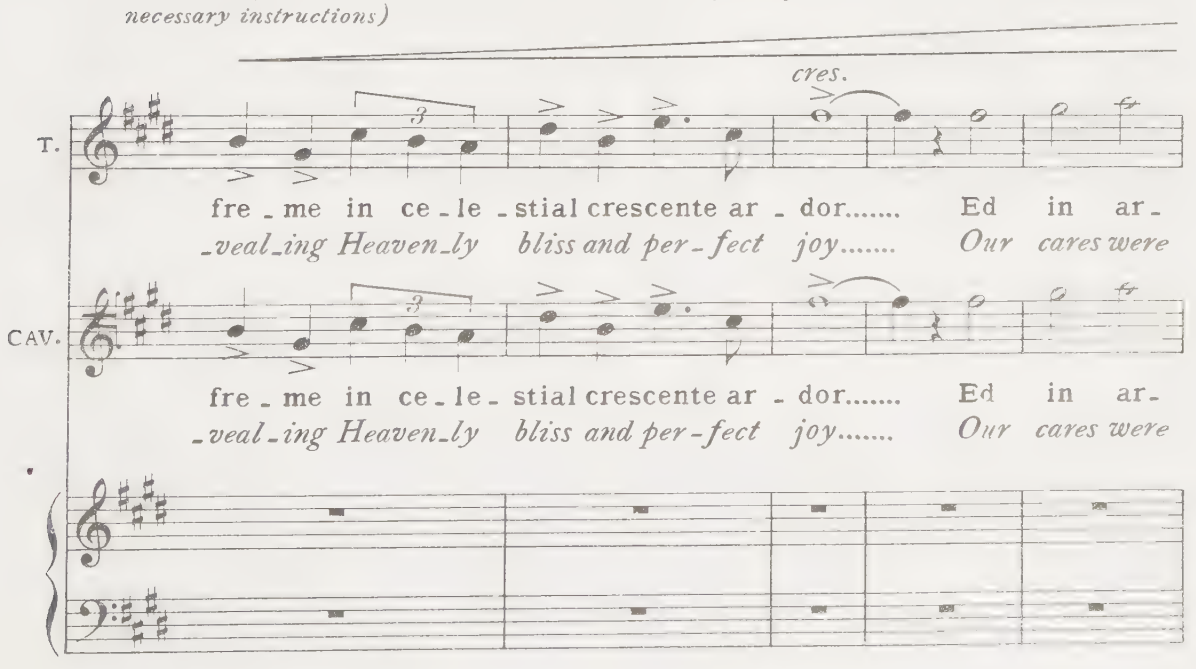

MOLTO MENO
T.
-ven-za... (la interrompe, attirandola a sè)
do it... (interrupting, draws her towards him)
CAV.
p dolce
Par-lami an-cor..... co-me dian-zi par-
Speak once a-gain..... of thy-self, of thy
MOLTO MENO
p
(si abbandona qua-
(ecstatically)
a tempo, ma sostenendo
T.
allarg.
28
U-
When
CAV.
-la-vi, è co-sì dolce il suon del-la tua vo- -ce!
lo-ver, who listens to thy dul-cet ac-cent with rap- -ture!
a tempo, ma sostenendo
col canto
f
p
pp
si estasiata, poi accalorandosi poco a poco)
6
T.
-ni-ti ed e-su-lan-ti dif-fon-de-ran pel mondo i no-stri a-
once we shall be free, how joy-ous-ly we will wan-der through a
cres. a poco a poco

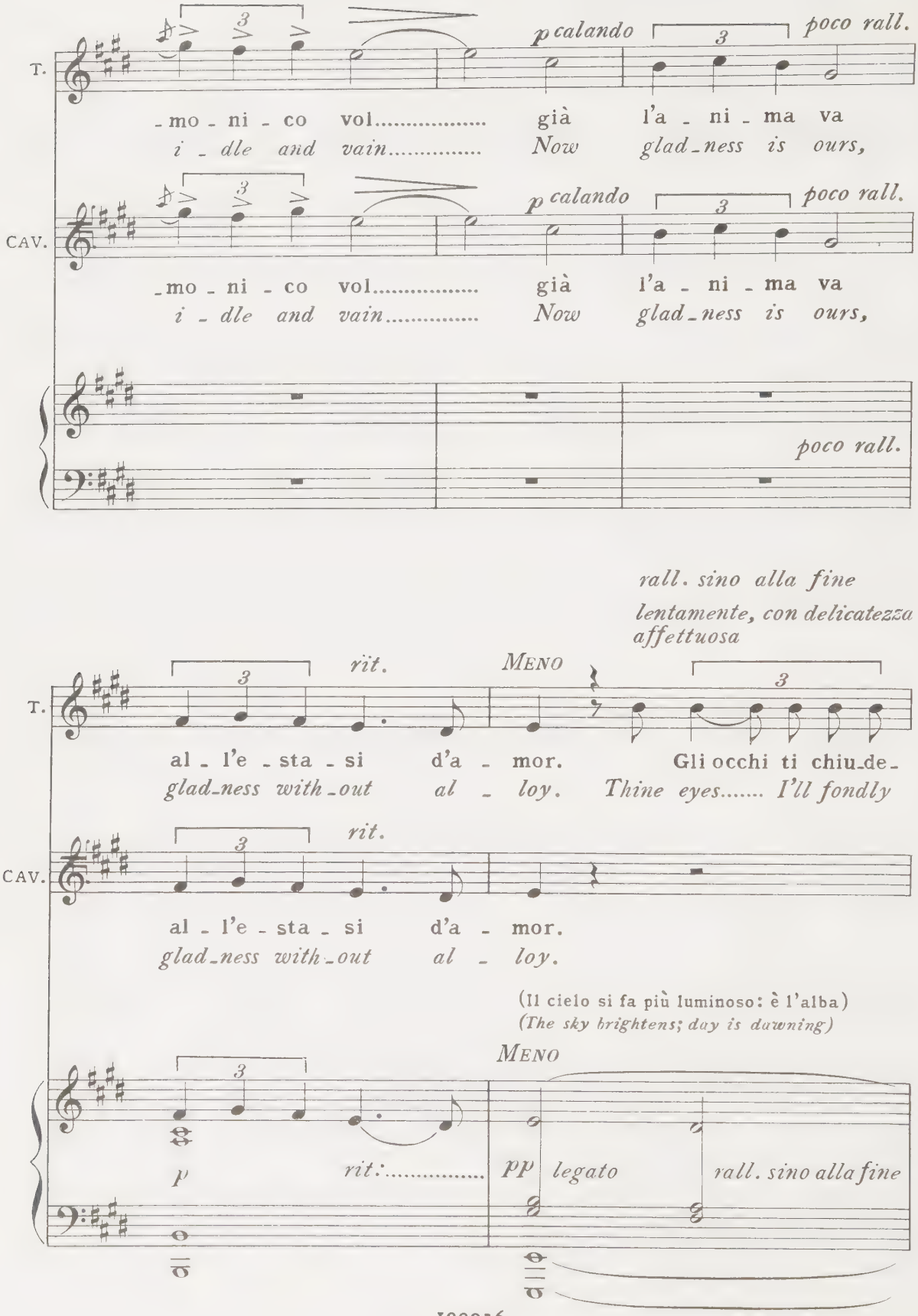

cres:.....e
T.
-mo - ri ar - mo - nie di co - lo - ri, ar - mo - ni - e di
world, ra - diant, harmon - ious, sub - lime, ra - diant, harmon - ious, sub -
(esaltandosi)
CAV.
Ar - mo - ni - e di
Ra - diant, harmon - ious, sub -
allarg. molto
T.
can - ti dif - fon - de - rem.....
- lime, the pla - net of Love.....
CAV.
can - ti dif - fon - de - rem.....
- lime, the pla - net of Love.....
f
cres. e allarg. molto.....
secca

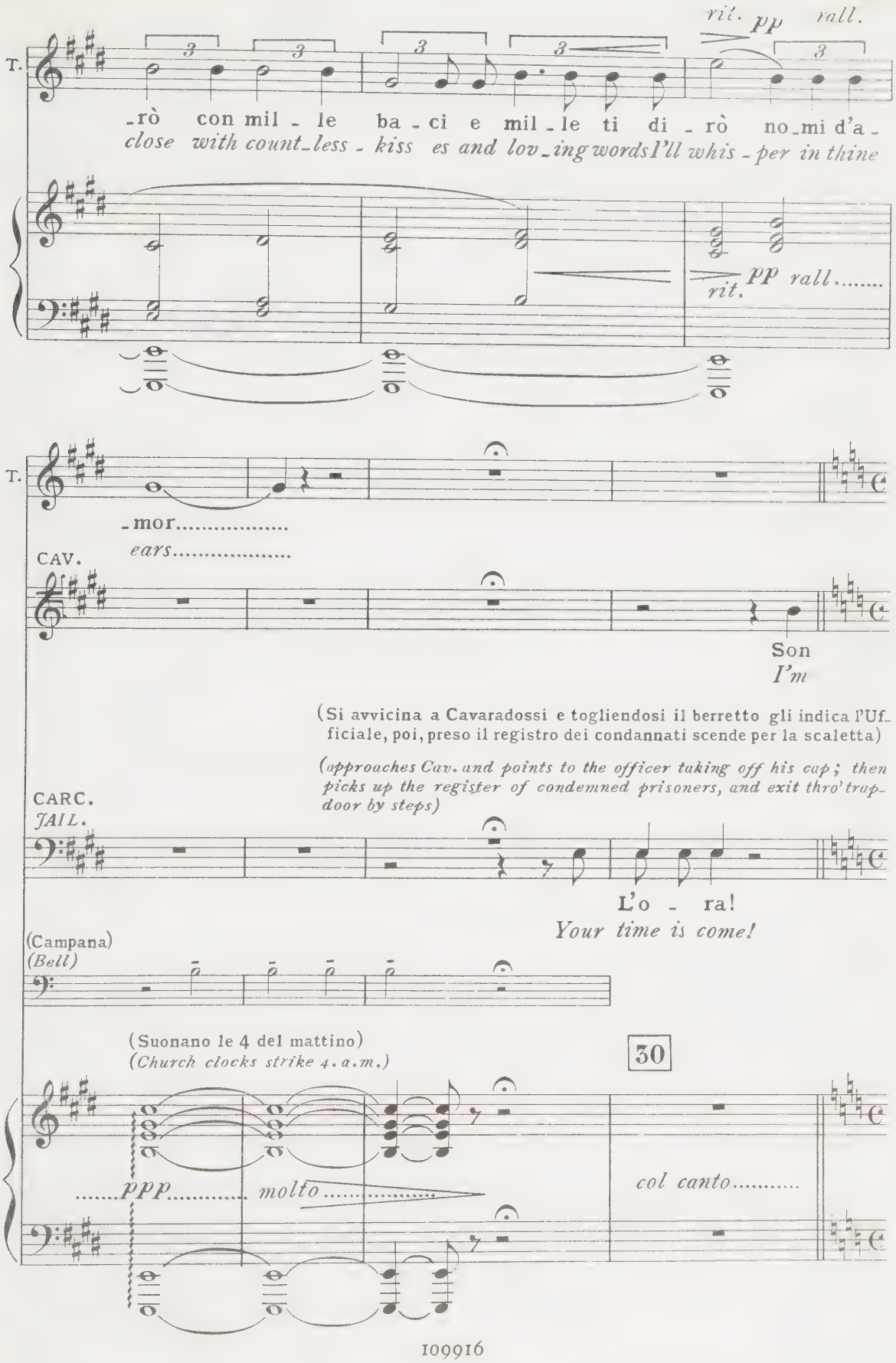
(Dalla scaletta sale un drappello di soldati: lo comanda un Ufficiale, il quale schiera i soldati
(Enter, through the trapdoor, a firing-party of soldiers commanded by an officer, who parades it

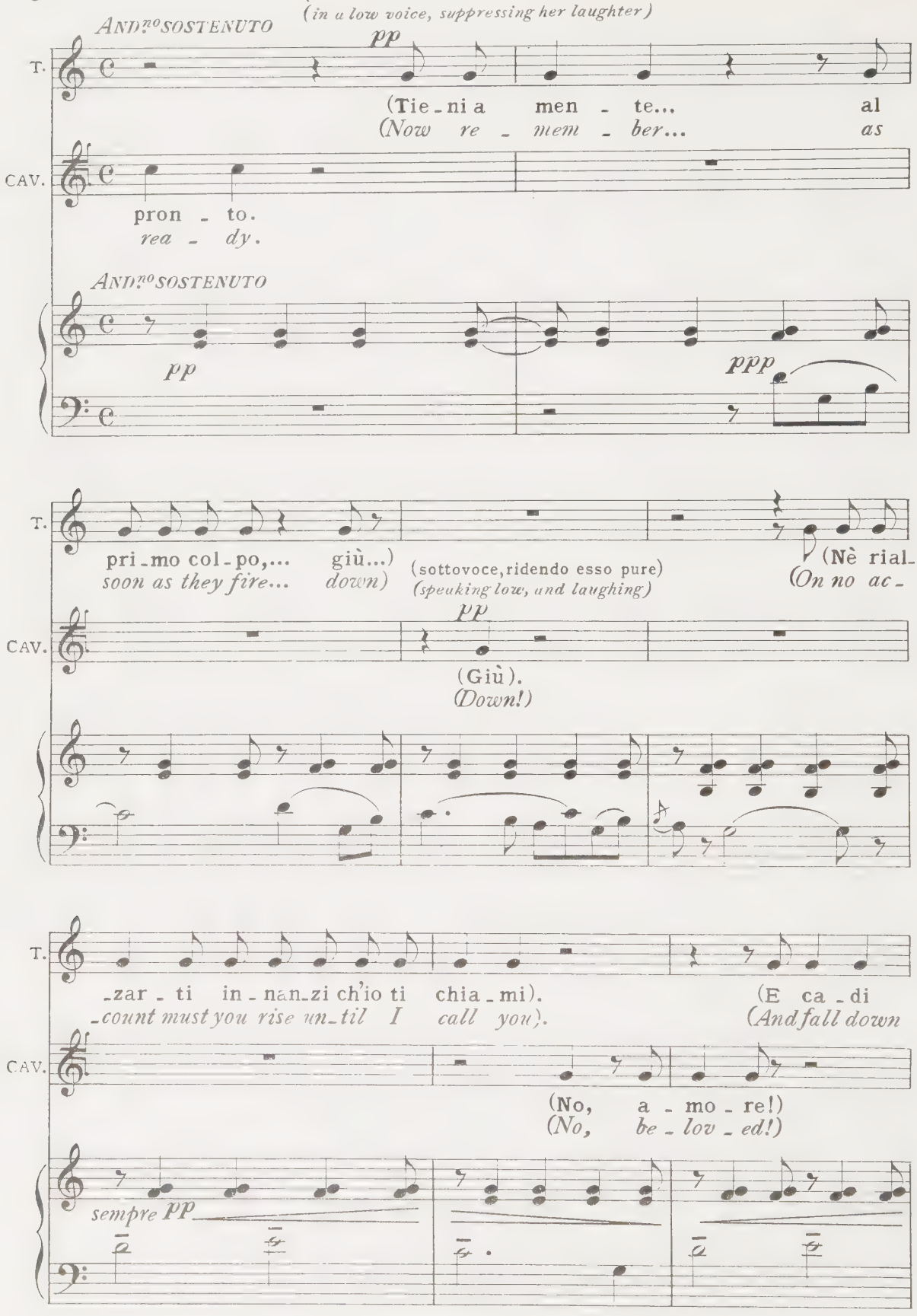

(con grande entusiasmo)
(enthusiastically)
ANDte SOSTENUTO
T.
Tri - on - fal..... di no-va spe - me l'a - ni - ma
Fare-well, pain!..... E - ve - ry feel - ing Now is re-
(con grande entusiasmo)
(enthusiastically)
CAV.
Tri - on - fal..... di no-va spe - me l'a - ni - ma
Fare-well, pain!..... E - ve - ry feel - ing Now is re-
29
ANDte SOSTENUTO

nel fondo; seguono Spoletta, il Sergente, il Carceriere. Spoletta dà le necessarie istruzioni)
at the back of the stage. Spoletta, the sergeant and the jailer follow him. Spoletta imparts the necessary instructions)


cres.
T.
fre - me in ce - le - stial crescente ar - dor..... Ed in ar-
-veal-ing Heaven-ly bliss and per-fect joy..... Our cares were
CAV.
fre - me in ce - le - stial crescente ar - dor..... Ed in ar-
-veal-ing Heaven-ly bliss and per-fect joy..... Our cares were


T.
p calando
poco rall.
-mo - ni - co vol..... già l'a - ni - ma va
i - dle and vain..... Now glad-ness is ours,
CAV.
p calando
poco rall.
-mo - ni - co vol..... già l'a - ni - ma va
i - dle and vain..... Now glad-ness is ours,
poco rall.
rall. sino alla fine
lentamente, con delicatezza affettuosa
T.
rit.
MENO
al - l'e - sta - si d'a - mor. Gli occhi ti chiu-de-
glad-ness with-out al - loy. Thine eyes..... I'll fondly
CAV.
rit.
al - l'e - sta - si d'a - mor.
glad-ness with-out al - loy.
(Il cielo si fa più luminoso: è l'alba)
(The sky brightens; day is dawning)
MENO
p
rit:.....
pp legato
rall. sino alla fine


rit. pp rall.
T.
-rò con mil - le ba - ci e mil - le ti di - rò no_mi d'a -
close with count_less - kiss es and lov_ing words I'll whis - per in thine
pp rall.....
rit.
T.
- mor.....
ears.....
CAV.
Son
I'm
(Si avvicina a Cavaradossi e togliendosi il berretto gli indica l'Ufficiale, poi, preso il registro dei condannati scende per la scaletta)
(approaches Cav. and points to the officer taking off his cap; then picks up the register of condemned prisoners, and exit thro' trap-door by steps)
CARC.
JAIL.
L'o - ra!
Your time is come!
(Campana)
(Bell)
(Suonano le 4 del mattino)
(Church clocks strike 4. a.m.)
30
ppp..... molto.....
col canto.....


(sottovoce a Cavaradossi e ridendo di soppiatto)
(in a low voice, suppressing her laughter)
AND.to SOSTENUTO
pp
T.
(Tie - ni a men - te... al
(Now re - mem - ber... as
CAV.
pron - to.
rea - dy.
AND.to SOSTENUTO
pp
ppp
T.
pri - mo col - po,... giù...)
soon as they fire... down)
(sottovoce, ridendo esso pure)
(speaking low, and laughing)
(Nè rial -
(On no ac -
CAV.
pp
(Giù).
(Down!)
T.
- zar - ti in - nan - zi ch'io ti chia - mi).
- count must you rise un - til I call you).
(E ca - di
(And fall down
CAV.
(No, a - mo - re!)
(No, be - lov - ed!)
sempre pp

(vedendo sorridere Cavaradossi)
(seeing him smile)

T. be - ne). (sorridendo) (Non
light - ly). *(smiling)* *You*

CAV. (Co - me la To - sca in te - a - tro).
(Just like the Tos-ca on the stage.....).

rall.

T. ri - de - re...) (serio) (Co - si).
must not laugh *(gravely)* *(Like this).*

CAV. (Co - si?).
(Like this?).

31

rall.:

(Cavaradossi segue l'Ufficiale dopo aver salutato Tosca, la quale si colloca a sinistra nella
(Cav. follows the officer after having taken leave of Tosca, who remains in the casemate, taking

LARGO CON GRAVITÀ ♩=52

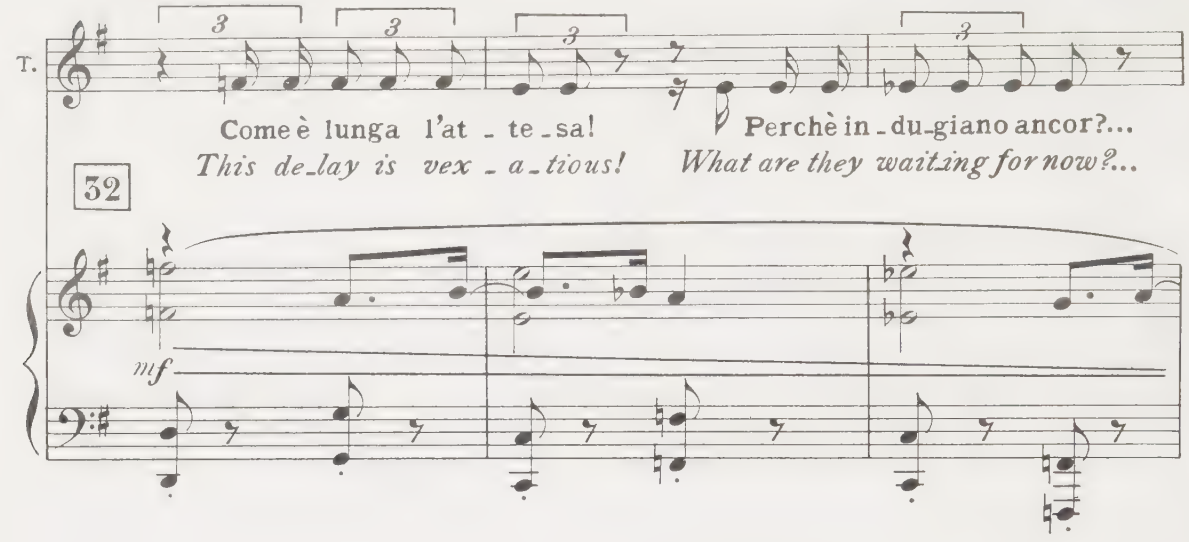
p

casamatta, in modo però di poter spiare quanto succede sulla piattaforma)
up a position L. from which she can see what takes place on the platform.)

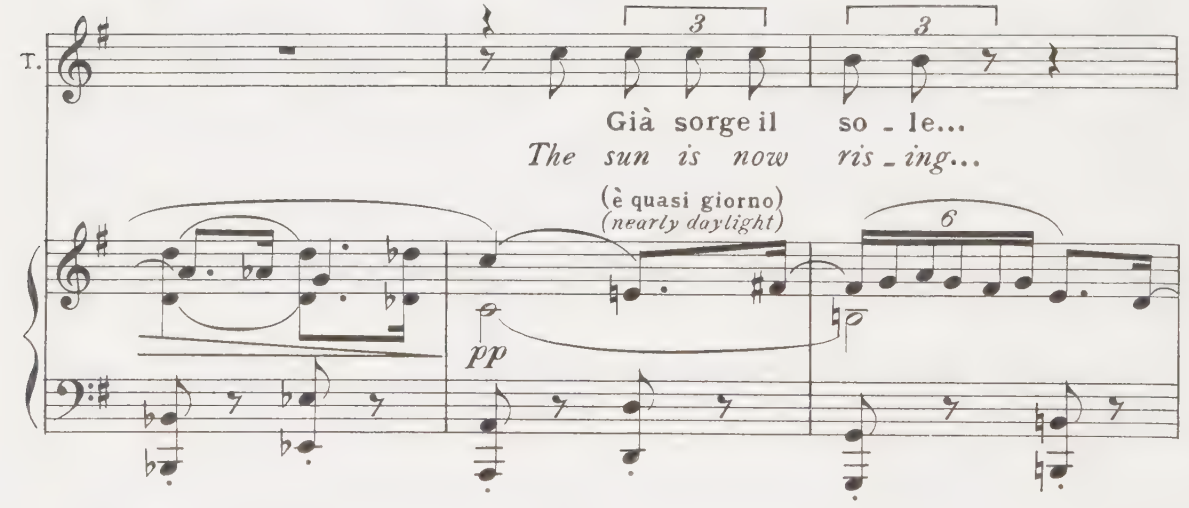
espressivo

p *pp*

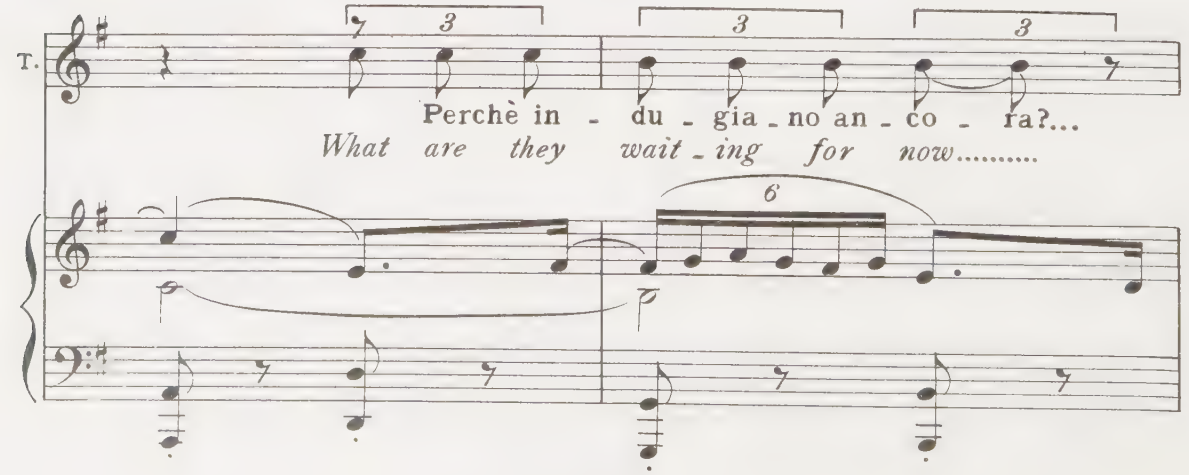
(vede l'Ufficiale ed il Sergente che conducono Cavaradossi presso al muro di faccia a lei: il Ser-
(watching the officer and sergeant, who lead Cav. up to the wall facing her: the Sergeant offers

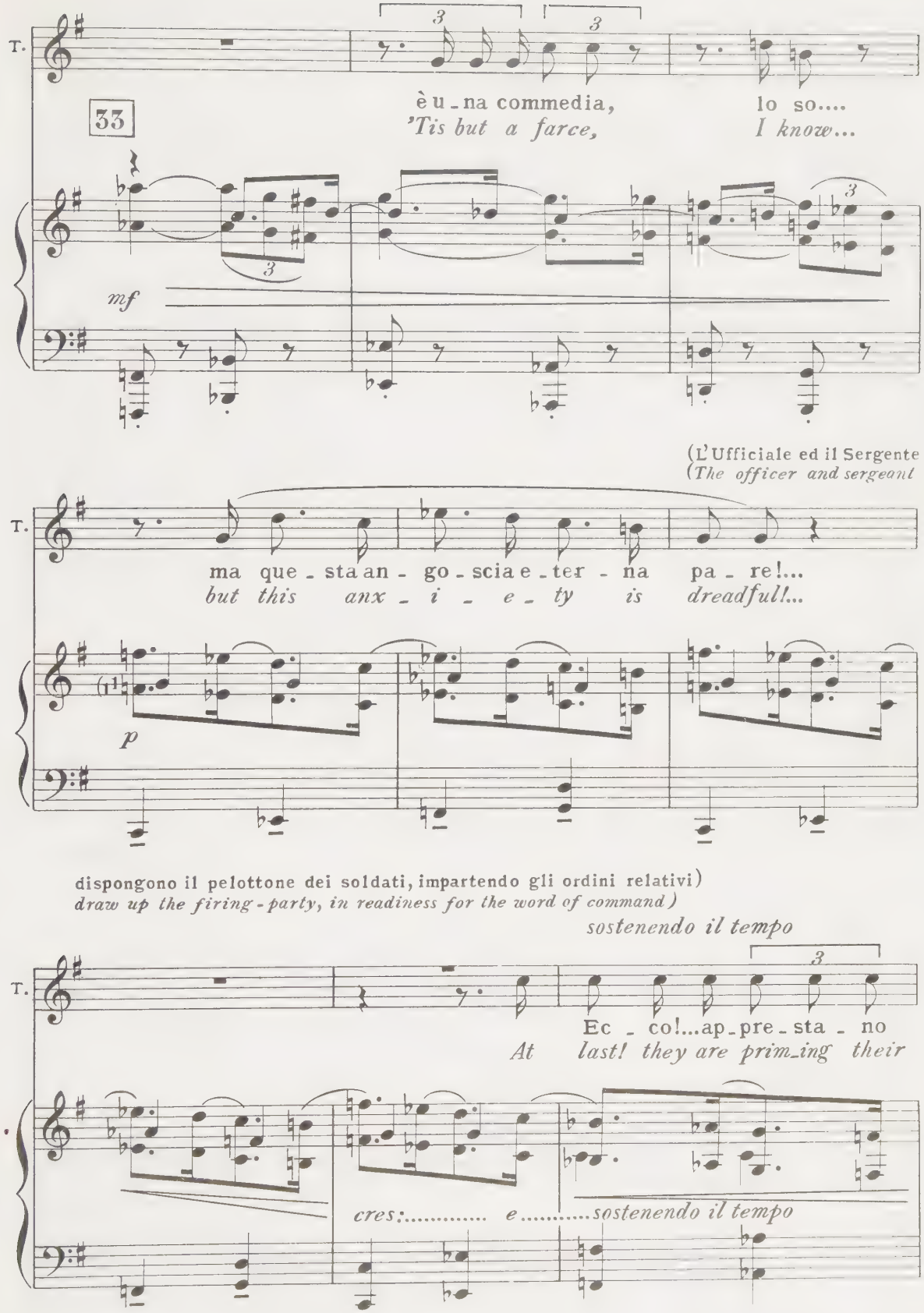


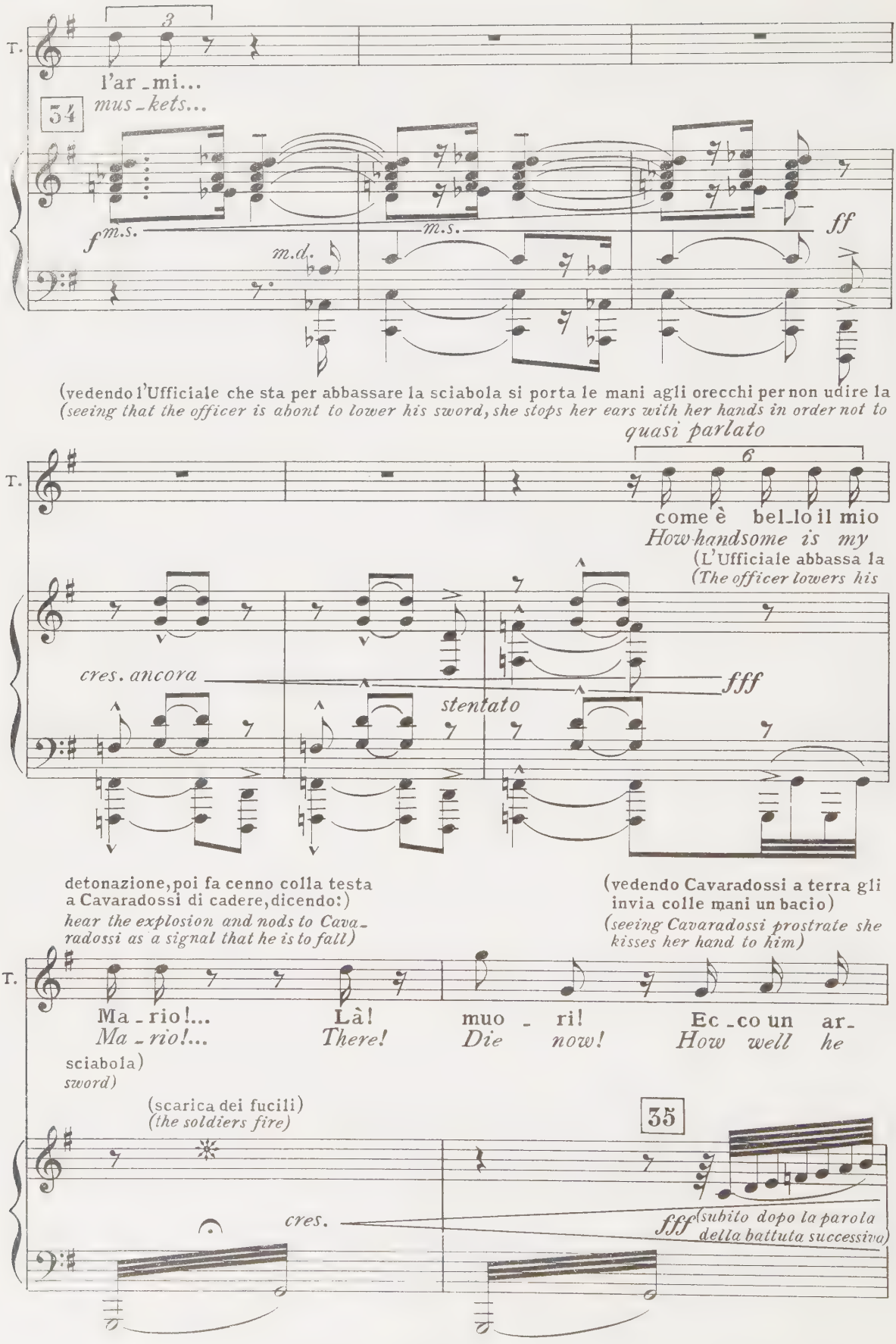
-gente vuol porre la benda agli occhi di Cavaradossi: questi sorridendo, rifiuta - Tali lugubri
to bandage Cavaradossi's eyes, smiling Cav. declines. These lugubrious preliminaries weary



preparativi stancano la pazienza di Tosca)
Tosca's patience)




T.
33
è u - na commedia,
'Tis but a farce,
lo so....
I know...
mf
(L'Ufficiale ed il Sergente
(The officer and sergeant
T.
ma que - sta an - go - scia e - ter - na pa - re!...
but this anx - i - e - ty is dreadful!...
p
dispongono il pelottone dei soldati, impartendo gli ordini relativi)
draw up the firing-party, in readiness for the word of command)
sostenendo il tempo
T.
Ec - co!...ap - pre - sta - no
At last! they are prim_ing their
cres:..... e .....sostenendo il tempo


T.
l'ar_mi...
mus_kets...
34
f m.s.
m.d.
m.s.
ff
(vedendo l'Ufficiale che sta per abbassare la sciabola si porta le mani agli orecchi per non udire la
(seeing that the officer is about to lower his sword, she stops her ears with her hands in order not to
quasi parlato
T.
come è bel_lo il mio
How handsome is my
(L'Ufficiale abbassa la
(The officer lowers his
cres. ancora
fff
stentato
detonazione, poi fa cenno colla testa
a Cavaradossi di cadere, dicendo:)
hear the explosion and nods to Cava_
radossi as a signal that he is to fall)
(vedendo Cavaradossi a terra gli
invia colle mani un bacio)
(seeing Cavaradossi prostrate she
kisses her hand to him)
T.
Ma_rio!...
Ma_rio!...
Là!
There!
muo_ri!
Die now!
Ec_co un ar_
How well he
sciabola)
sword)
(scarica dei fucili)
(the soldiers fire)
35
cres.
fff (subito dopo la parola
della battuta successiva)

(Il Sergente si avvicina al caduto e lo osserva attentamente: Spoletta pure si è avvicinato ed allontana il Sergente impedendogli di dare il colpo di grazia. L'Ufficiale allinea i soldati: il Sergente ritira la sentinella che sta in fondo, poi tutti, preceduti da Spoletta, scendono la scala)

(The sergeant inspects the body carefully; Spoletta hinders him from giving the customary coup de grace. The officer ranges his men in single file, the sergeant relieves the sentry C, and the whole party, preceded by Spoletta passes through the trap-door and down the steps.)

I.º TEMPO

T

_ti _ sta!...

acts it!...

I.º TEMPO

ff

(Tosca agitatissima ha sorvegliato tutti questi movimenti temendo che Cavaradossi, per impazienza, si muova o parti prima del momento opportuno)

(Tosca has watched their every movement anxiously, fearing that Cavaradossi, losing patience, should move or speak prematurely)

fff marcatissimo

dim.

con voce repressa quasi parlato

TOSCA

pp

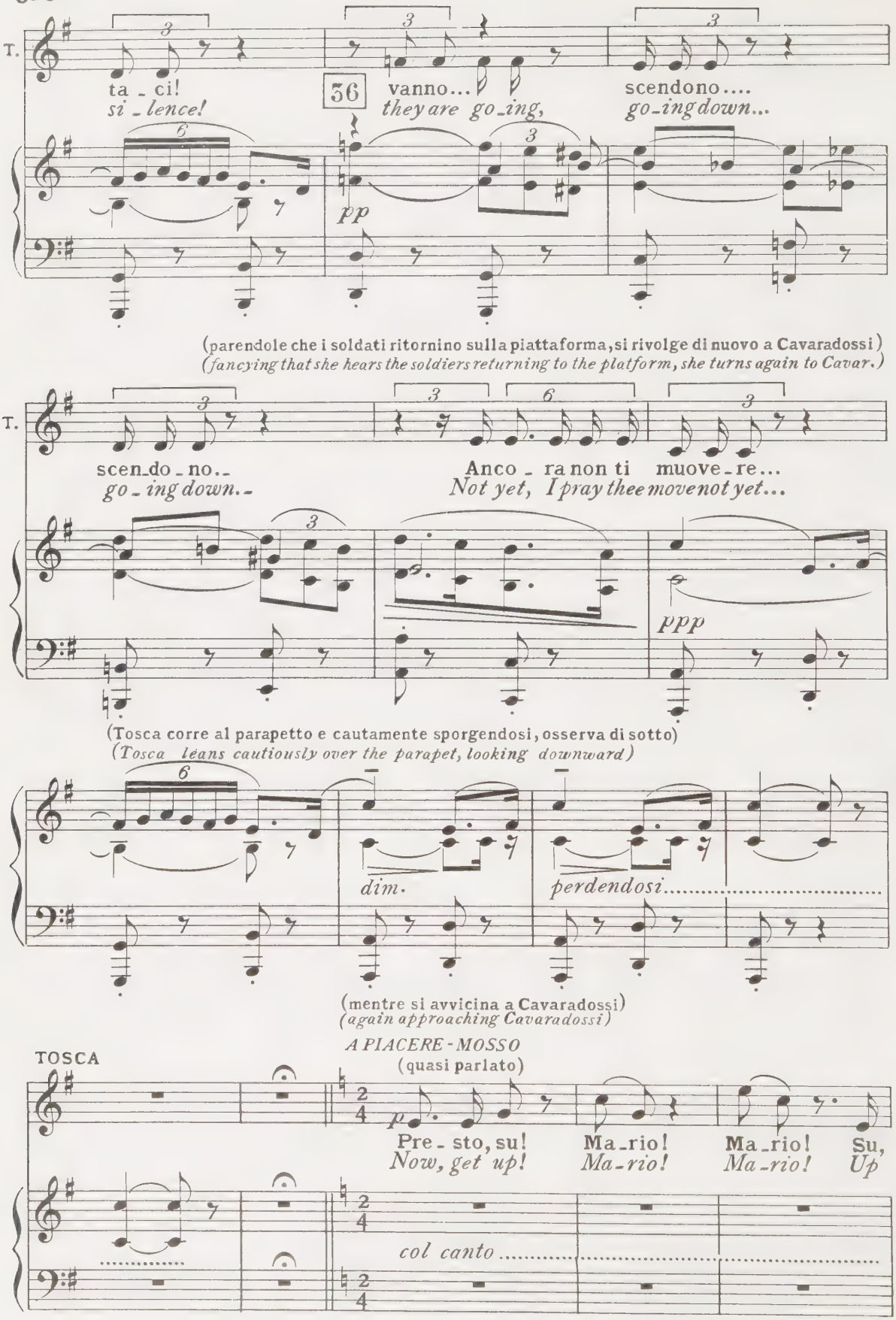
O Ma _ rio, non ti muove_re...

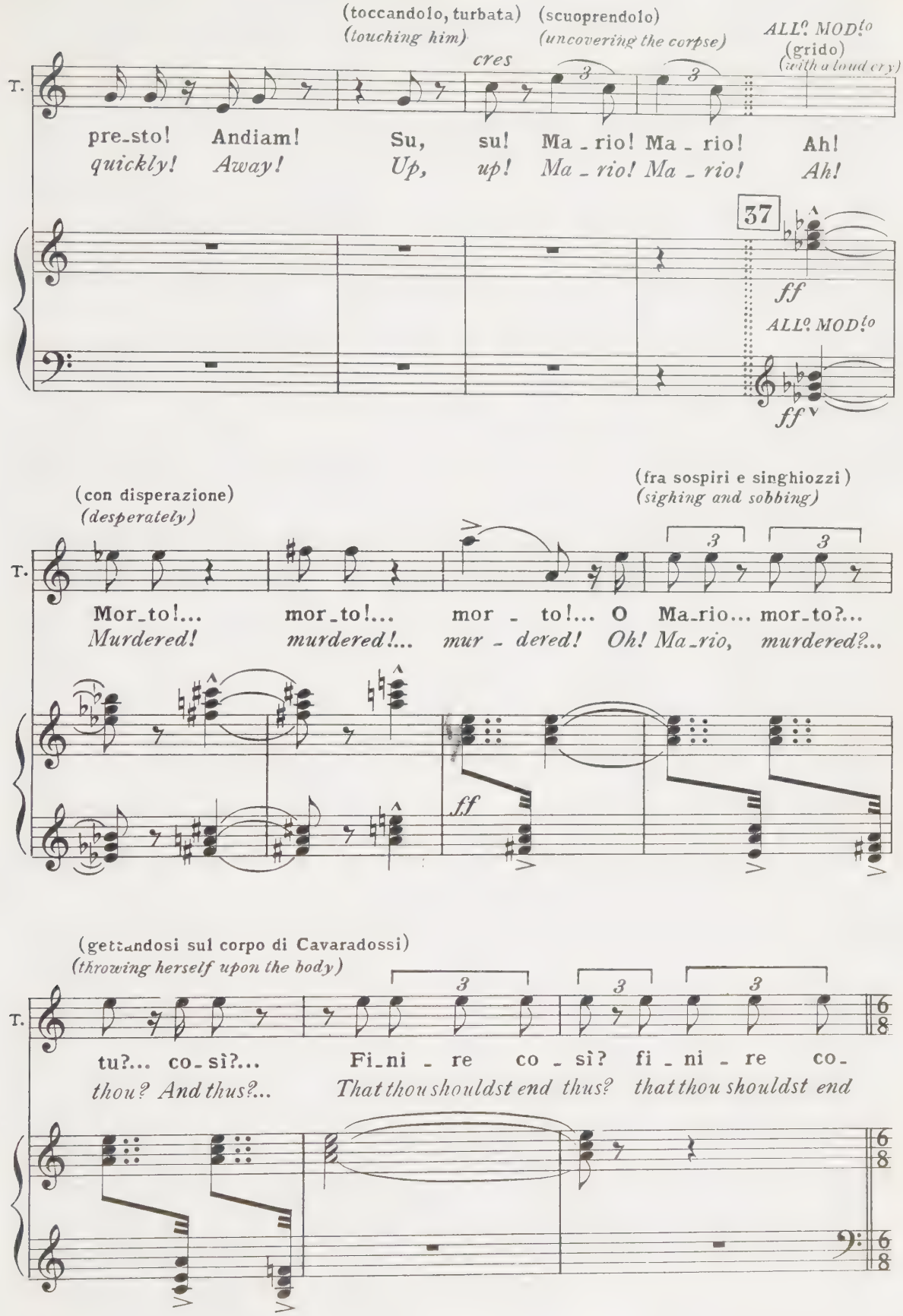
Oh! Ma _ rio do not move yet...

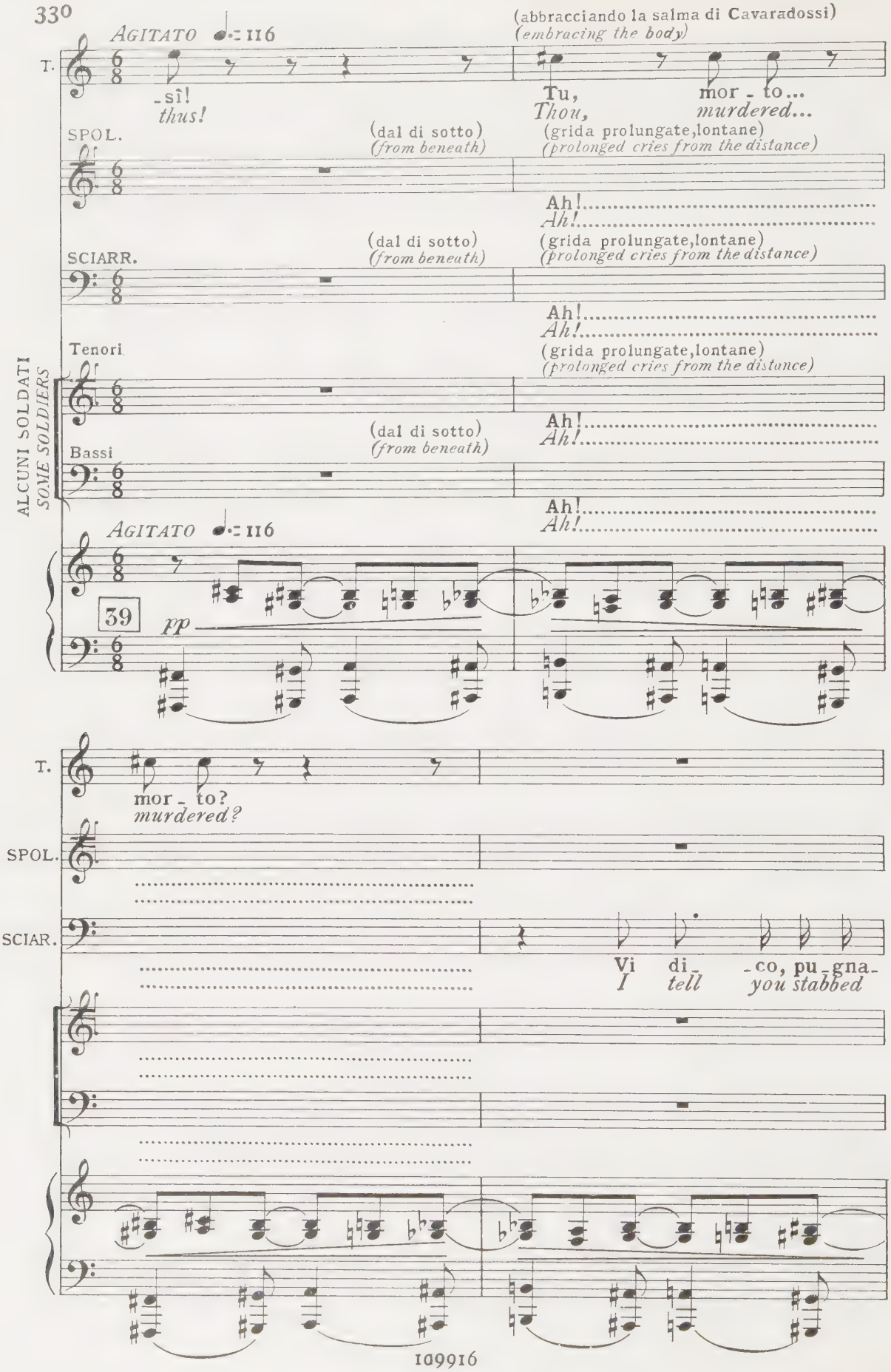
s'av_vi_a _no...

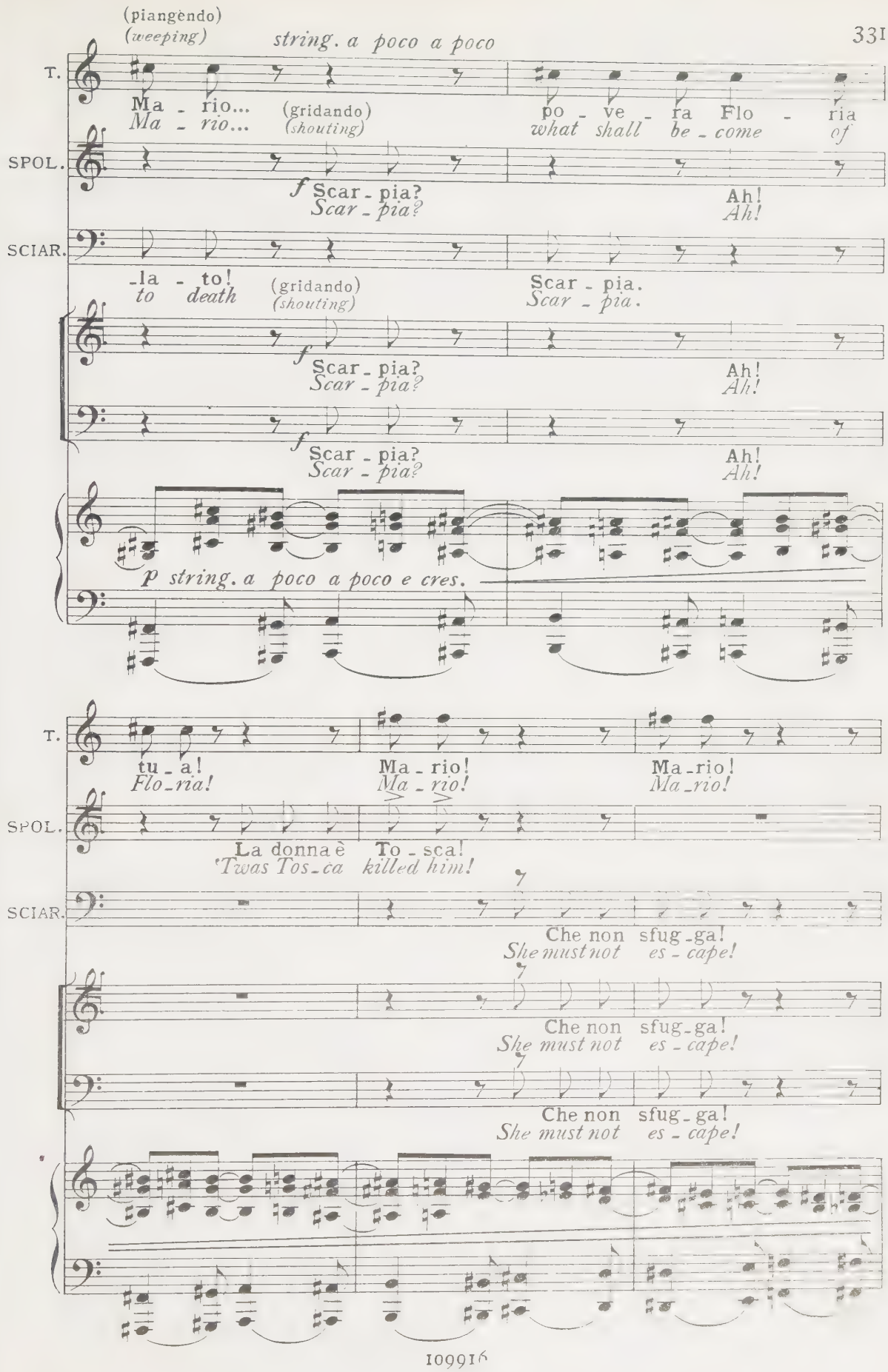
lie qui_et_ly...

p


T.
ta - ci!
si - lence!
36
vanno...
they are go-ing,
scendono....
go-ing down...
pp
(parendole che i soldati ritornino sulla piattaforma, si rivolge di nuovo a Cavaradossi)
(fancying that she hears the soldiers returning to the platform, she turns again to Cavar.)
T.
scen-do - no..
go - ing down..
Anco - ra non ti muove - re...
Not yet, I pray thee move not yet...
ppp
(Tosca corre al parapetto e cautamente sporgendosi, osserva di sotto)
(Tosca leans cautiously over the parapet, looking downward)
dim.
perdendosi.....
(mentre si avvicina a Cavaradossi)
(again approaching Cavaradossi)
TOSCA
A PIACERE - MOSSO
(quasi parlato)
Pre - sto, su!
Now, get up!
Ma - rio!
Ma - rio!
Ma - rio!
Ma - rio!
Su,
Up
col canto .....


(toccandolo, turbata)
(touching him)
(scuoprendolo)
(uncovering the corpse)
ALL.o MOD.to
(grido)
(with a loud cry)
cres
T.
pre_sto! Andiam! Su, su! Ma_rio! Ma_rio! Ah!
quickly! Away! Up, up! Ma_rio! Ma_rio! Ah!
37
ff
ALL.o MOD.to
ff
(con disperazione)
(desperately)
(fra sospiri e singhiozzi)
(sighing and sobbing)
T.
Mor_to!... mor_to!... mor _ to!... O Ma_rio... mor_to?...
Murdered! murdered!... mur _ dered! Oh! Ma_rio, murdered?...
ff
(gettandosi sul corpo di Cavaradossi)
(throwing herself upon the body)
T.
tu?... co_sì?... Fi_ni _ re co _ sì? fi _ ni _ re co_
thou? And thus?... That thou shouldst end thus? that thou shouldst end


AGITATO ♩.= 116
(abbracciando la salma di Cavaradossi)
(embracing the body)
T.
-sì!
thus!
Tu, mor - to...
Thou, murdered...
SPOL.
(dal di sotto)
(from beneath)
(grida prolungate,lontane)
(prolonged cries from the distance)
Ah!
Ah!
SCIARR.
(dal di sotto)
(from beneath)
(grida prolungate,lontane)
(prolonged cries from the distance)
Ah!
Ah!
ALCUNI SOLDATI
SOME SOLDIERS
Tenori
(grida prolungate,lontane)
(prolonged cries from the distance)
Ah!
Ah!
Bassi
(dal di sotto)
(from beneath)
Ah!
Ah!
AGITATO ♩.= 116
39
pp
T.
mor - to?
murdered?
SPOL.
SCIAR.
Vi di - co, pu - gna -
I tell you stabbed


(piangèndo)
(weeping)
string. a poco a poco
T.
Ma - rio...
Ma - rio...
(gridando)
(shouting)
po - ve - ra Flo - ria
what shall be - come of
SPOL.
f Scar - pia?
Scar - pia?
Ah!
Ah!
SCIAR.
-la - to!
to death
(gridando)
(shouting)
Scar - pia.
Scar - pia.
f Scar - pia?
Scar - pia?
Ah!
Ah!
f Scar - pia?
Scar - pia?
Ah!
Ah!
p string. a poco a poco e cres.
T.
tu - a!
Flo - ria!
Ma - rio!
Ma - rio!
Ma - rio!
Ma - rio!
SPOL.
La donna è
'Twas Tos - ca
To - sca!
killed him!
SCIAR.
Che non sfug - ga!
She must not es - cape!
Che non sfug - ga!
She must not es - cape!
Che non sfug - ga!
She must not es - cape!

(si abbandona, piangendo disperatamente, sul corpo di Cavaradossi)
(falls, weeping bitterly, upon Cavaradossi's corpse)

T.

(più vicino)
(approaching)

SPOL.

At - ten - ti a-gli sboc - chi del-le sca - le!
Keep watch on the foot of the stair-case!.....

(più vicino)
(approaching)

SCIAR.

At - ten - ti a-gli sboc - chi del-le sca - le!
Keep watch on the foot of the stair-case!.....

(vicinissimo)
(quite close)

SPOL.

At - ten - ti a-gli sboc - chi del-le sca - le!
Keep watch on the foot of the staircase!....

(vicinissimo)
(quite close)

SCIAR.

At - ten - ti a-gli sboc - chi del-le sca - le!
Keep watch on the foot of the staircase!....

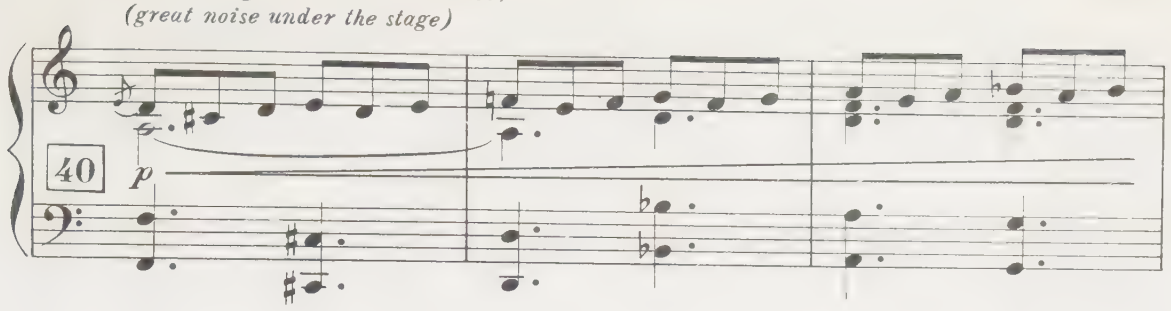
(vicinissimo)
(quite close)

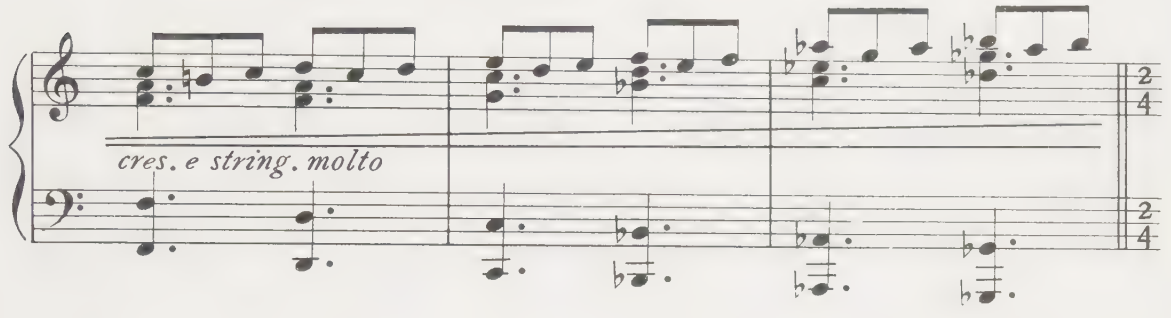
At - ten - ti a-gli sboc - chi del-le sca - le!
Keep watch on the foot of the staircase!....

At - ten - ti a-gli sboc - chi del-le sca - le!
Keep watch on the foot of the staircase!....

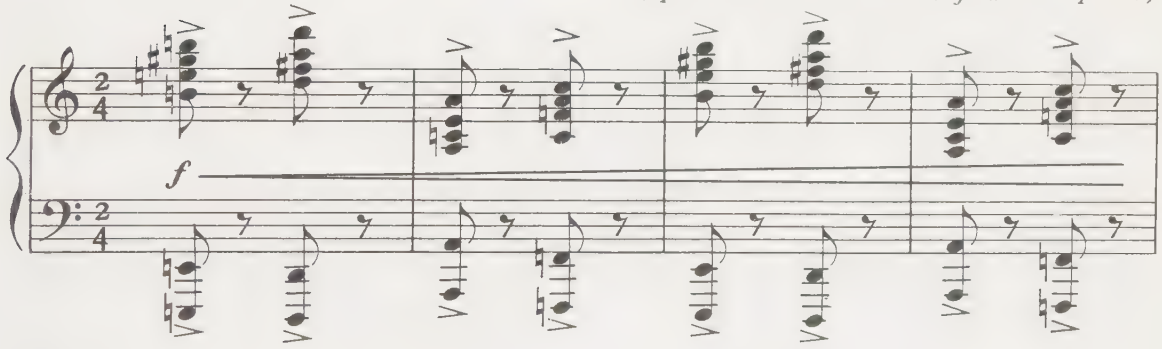
mf cres.

(si ode un gran rumore al disotto)
(great noise under the stage)





(Spoletta e Sciarrone appaiono dalla scaletta)
(Spoletta and Sciarrone issue from the trap-door)

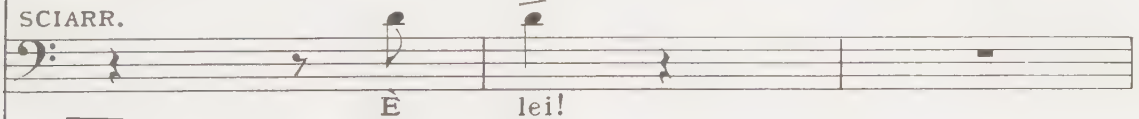


SPOL.

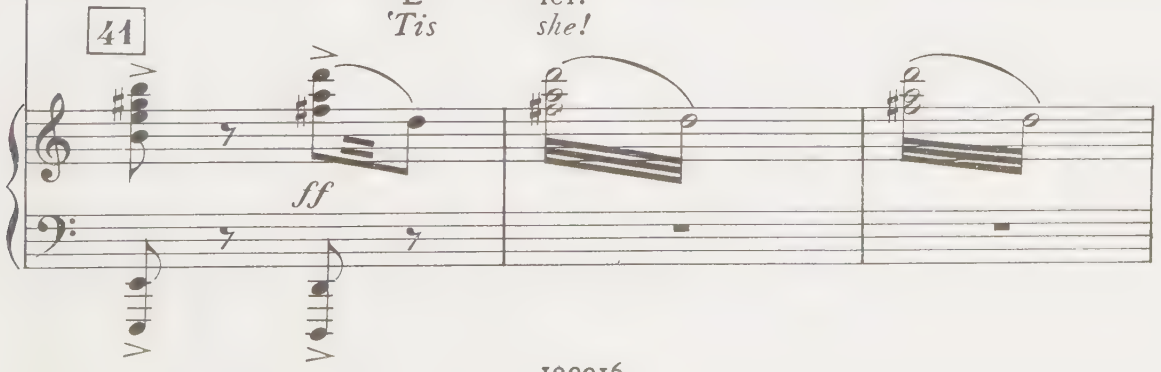
(additando Tosca a Spoletta grida:)
(pointing out Tosca to Spoletta Sciarrone exclaims)

Ah! To - sca,
Ah! Tos - ca,

SCIARR.



È lei!
'Tis she!



(Spoletta fa per gettarsi su Tosca, ma essa balzando in piedi lo respinge così violentemen-

TOSCA *(rushes at Tosca who thrusts him back so violently that he all but falls prostrate, she then*

Col - la
With my

SPOL.

pa - ghe - rai ben ca - ra la sua vi - ta...
thou shalt pay full dear-ly for his life.....

f

te da farlo quasi cadere riverso nella botola della scala, quindi corre al parapetto e dall'alto.....
springs upon the parapet of the terrace)

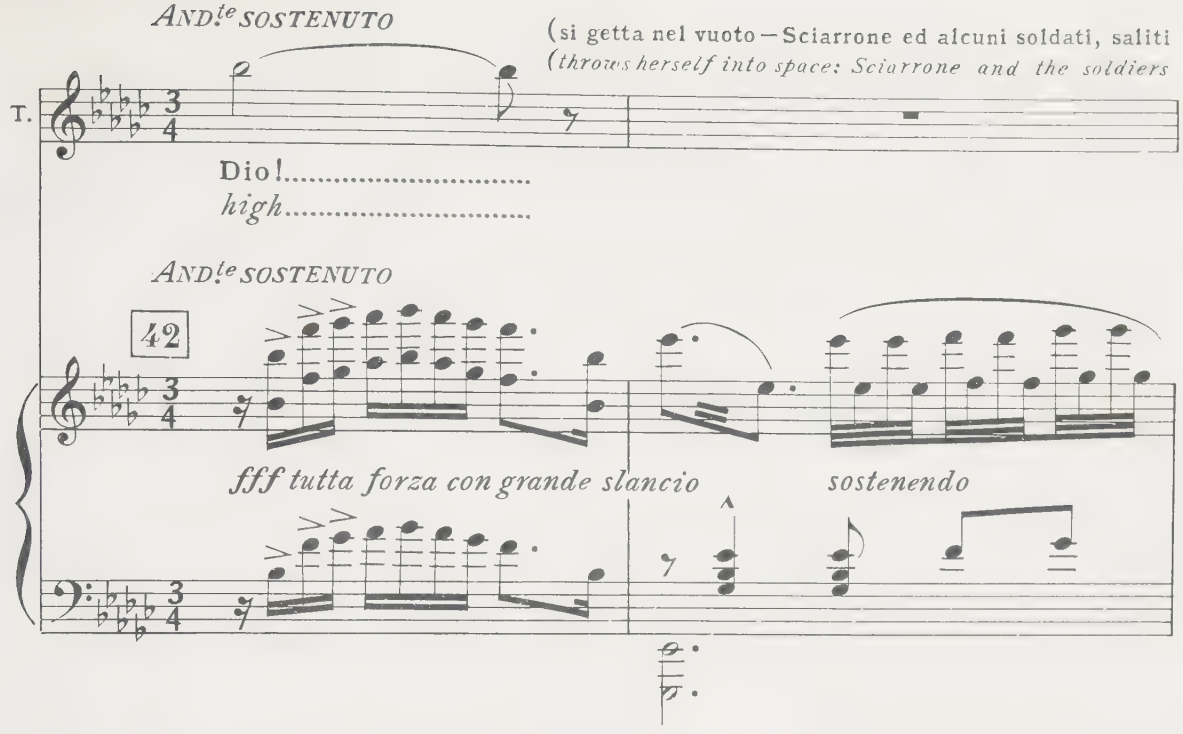
T.

mia!
own!

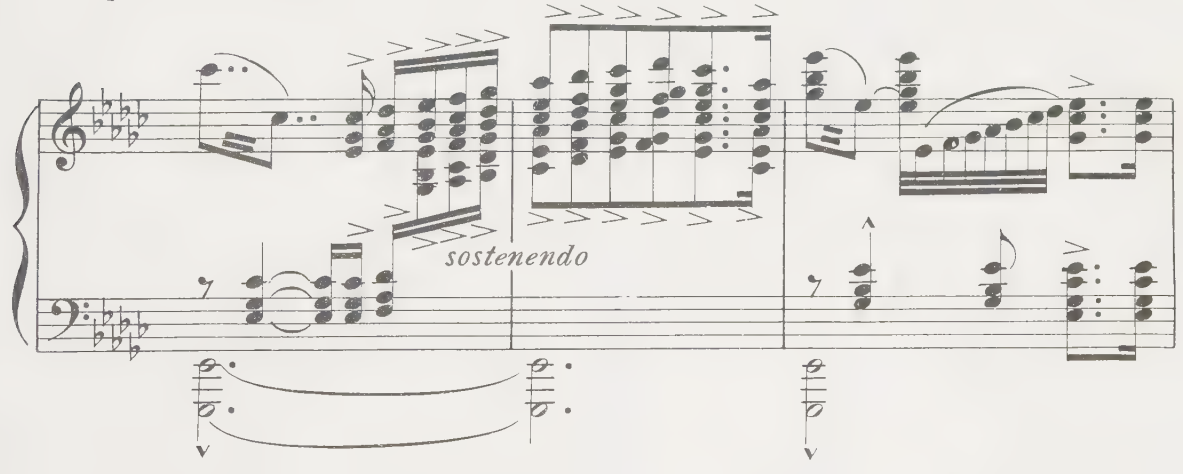
..... grida:)

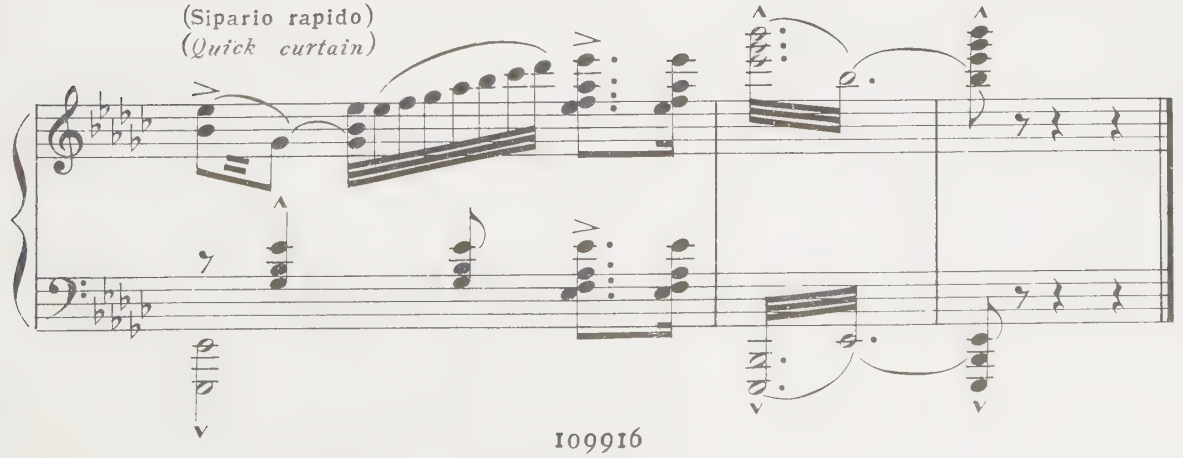
T.

O Scar - pia, a van - ti a
Oh! Scar - pia we shall meet on



confusamente, corrono al parapetto e guardano giù – Spoletta rimane esterrefatto, allibito.)
emerge from the staircase in confusion, rush to the parapet, and lean over it, looking downward. Spoletta remains horror-stricken)





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